

**TEACHER-LEARNER COLLABORATION:
ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT
IN ADOLESCENT FEMALE STUDENTS WITH LEARNING
DISABILITIES**

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Abstract

Artist-teacher and artist-learner collaboration was used to observe the development of confidence and artistic identity in cis-gender female adolescents with learning disabilities. The combined focus on both teacher and student identity development as artists within the art classroom was applied as the curriculum to arts education through engagement within this research. Therefore, the objective of this thesis is to suggest a widening of perspectives within arts education by addressing the importance of developing and fostering the identities of all individuals in a shared classroom community through the influential findings of imagination and play. A case study of three cis-gender female high school students with mild learning disabilities in a choice-based classroom concluded with observations of student difficulties in self-concept as an artist, teaching techniques to ease those hesitations of collaboration, and the outcomes of the implementation of collaboration on confidence and artistic identity in students and teacher. A variety of data collection methods were used to support the findings of this twelve-week long study within a school for students with learning disabilities. A combination of axial, selective, and theoretical coding was used to evaluate the collected data and form qualitative analysis. This research identifies cycles of behaviors that contribute to the experience of developing an artistic identity and confidence through the layers that are the classroom structure of entering the classroom and working on artwork. When the experience and structures were shared with the artist-teacher identity, as a fellow peer, students felt the allowance to collaborate and play and thus develop an artistic identity. Additionally, this research shrinks the gaps of research on the topic of adolescent female identity development in classrooms.

Keywords: artist-teacher, artist-learner, collaboration, engagement, alignment, confidence, artistic-identity, identity, adolescent identity, cis-gender females, imagination, play, learning disability, self-concept, choice-based classroom, differentiation.

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Chapter 1: Introduction

Background to the Problem

Many layers came together to create this study of collaborative work between artist-teacher and artist-learner to foster self-confidence and grow artistic identity in high school cis-gendered girls with learning disabilities. The foundation to these layers was the artist-teacher identity, the balancing of teacher and artist identities through education, and its use and place in a classroom. The artist-teacher identity itself is a result of the confidence in an art educator to have the time, practice, and passion to do both. Instead of choosing between artist or teacher, which literature says was a result of this struggle (Zwirn, cited in Imms & Ruanglertbutr, 2013), we should embrace and understand our dual identity and use it as a tool in the classroom to raise younger artists in an open and genuine community of art-making.

My personal disappointment and struggle of choosing between artist and teacher resulted in moments of insecurity in my career because teaching would pull me away from my creativity and desire to make. Recently, I chose to embrace the artist-teacher identity. In choosing to showcase my artistic practice in the classroom, I planned to model self-confidence in the making and conceptualizing of work as a means of facilitating growth in my students' artistic identity and confidence.

I initially struggled with the formation of my dual identity after graduating with a BFA in ceramics and a separate teaching certification. The two separate programs were individually stimulating but rarely overlapped to teach a balancing and unity of both as a whole. After undergraduate, I found myself being an artist in my studio; experimenting, researching, being creative and being excited about my new findings. However, in the art

classroom, as a teacher, I was more observant than expressive. I held back my ideas because I did not want it to affect my students. I felt myself dimming down my personal best representation of creativity because I wanted to make sure I fostered the creativity of my students. I was fearful of imposing my narrative onto them if it were not first instigated by the students. I believed that it was my only duty to focus on the students and found it difficult to even imagine balancing the importance of myself in the classroom. I had placed all my responsibility on the development of my students into artists that I had stopped my own artistic development. "Teaching requires personal qualities that differ to, or are even in conflict with, the artistic 'nature' described by Ball" (Imms & Ruanglertbutr, 2013, p. 84). I believed myself to be two different people consisting of different qualities depending on what was expected of me in an environment. I struggled with the desire to be both artist and teacher and not knowing how two passions would fit in the classroom.

I focused on and began to naturally form my artist-teacher identity, the fostering of dual identities, as a result of constant identity negotiations. I looked to my past college professors as successful examples of this dual identity. They practiced their own work while building the study of their students. I learned the most from my professors outside of the classroom. They modeled, with or without themselves and their students knowing, how to be an artist during the organic times of transition between classes. My professors were the most themselves and exemplified the dual identity at balance. The relationships I had with my professors were genuine. They were, and still are, examples of how to engage with creative people with the openness to give and accept each other's knowledge as important. The experiences with my professors inspired me to bring this type of

engagement purposefully into a high school classroom where it would promote the development of a learner into an artist. Through the relationships with my professors, I learned to research, to experiment, to fail with dignity, to welcome new knowledge, to experience, and most importantly to be confident in the process of becoming who you are as an artist. Going into education, my goals were to provide this experience to my students.

I truly believe that self-confidence and self-concept is a crucial part of being a great artist. My goal as an art teacher is to teach my students how to be artists not art students in an art classroom. I wanted to diminish the “I’m not an artist” attitude from my students that come from a constant comparison to each other and the teacher. I hoped they would take ownership and have pride for who they were in this community of the art classroom; an artist.

Although there are creative outlets for art teachers in the art classroom, there is little academic support for the whole artist-teacher identity to play a role in the art curriculum. If identity is formed through the engagements with a community of practice and Wenger (1998) elaborated that “it is a theorem of love that we can open our practices and communities to others, invite them into our own identities of participation, let them see what they are not, and thus start what cannot be started” (p. 277). Then it is through the love of each other as people that we opened our whole selves, talents, and teach art. In return, art teaches others to be imaginative and openminded people in the greater context of the world.

In conjunction with my personal struggles as a teacher, I also noticed a difficulty within my student’s. My students, who are largely learning disabled, were being affected

by the label placed on them. Their awareness of this title influenced how they saw themselves in the classroom; pre-emptively assuming they will fail at a task. It also effected them socially, As what I observed to be a coping mechanism, they began to discriminate onto themselves with words like “it’s because we’re special”. At some point in their lives, they fell prisoner to what others might have thought of them. They began to live up to the assumed expectations of what that label negatively implied – being lesser. This mentality carried over into their artistic identity as well. They would say and believe the words of “I’m not an artist”.

This observation specifically presented itself in the art room when students approached a new project. Students anxiety would heighten as they were asked to try something new because they just wanted to get to the end result and have it finished. They had seemed to have lost faith in the process because it took them longer or they never got to the self-imposed expectation for the project. They were seeing their learning disability through the eyes of others and being highly judgmental of themselves and the possibility of being an artist. In addition, they saw artists to be only those who were successful at making artwork, not those who practiced art-making. I wanted to change this mentality in my students by building an environment whose existence was powered by and instigated an ownership of artistic identity. This became the drive that powered this study.

I had realized through the observations of my student’s identity and the reflection of my own that each identities struggle influenced that of the other. I needed to address both identity developments in the classroom to ease the lack of confidence gained from

this struggle. I hypothesized that due to my struggles with my dual identity I couldn't develop my students' perspective of themselves from art student to artist.

Problem Statement

An ineffective engagement between artist-teacher and artist-learner identities in the classroom has kept our students from opportunities in developing an artistic-identity. I had observed that my students were so contained in the mind-set of being correct and not failing that I only became a source of answers to them in their art making. I was seen as a manager or teacher, not an artist. My students were not willing to take risks or to experiment without teacher directed activities. The practice of art was being digested by my students as a series of catered steps to get to a visually pleasing product. The curiosity to explore and investigate was hindered by the structures built and rules required by teachers. As I gave my students what they believed they needed, rules, regulations, and permission, I realized that I was further teaching them the opposite of creativity and imagination. I was not teaching, instead, I was preaching. As a result, students saw their artwork as only a graded assignment given to them by a teacher who taught art. They saw it as a bothersome responsibility not a process of discovery. I realized that in order to stop the imagination-less cycles of my students, I had to change my behaviors; I had to exemplify myself as an artist and teacher through an art room that exemplified the happy risk that is art.

I defined genuine experience to mean a natural and improvised exchange of physical and intellectual processes of artists in the art community. For example, instead of a scheduled lecture from an artist that is pre-planned and scripted, I describe a genuine experience to resemble a studio visit resulting in a casual impromptu conversation. Kahn

(2012) introduces the existence and present traits of artistic-identity formation in high school students applied within this research. Artistic-identity is an interaction and relationship of ‘converging streams’ (influence of outside the classroom components of identity such as family, peers, culture, and prior experience with the arts) and ‘components of artistry’. An analysis and critique of Kahn’s (2012) work will be elaborated on in the literature review. However, I questioned how a focus on engagement and collaboration between artist-teacher and learner affected a student's claim as an artist.

Although there is a sense of engagement between teacher and learner in any art room that cannot be ignored or denied, my research further studied its implications to include the following components. First, my research addresses the identity of the teacher as both artist-teacher, peer, and participant in the classroom exchange. Second, I intend to challenge art educations’ perspectives of a more expansive art educational goal. Third, I theorized and explored the concepts of collaboratively conceptualizing and producing as the key tool in fostering the artistic identity of our students. Lastly, I aimed to use engagement as a driving force in providing holistic art education.

Identity formation is what we wanted to inspire, and as a result, identity was the result of the investigation, experimentation, and play of life - that is art. Relevant artwork can be achieved when artist-teachers focus on student-directed learning, pull from their perspectives and lives, and directly collaborate with the student through an artistic process. Art lends itself well to the act of collaboration (Adams, 2003, 2005, 2015) and classrooms, with a focus on student-directed learning have been successful in the engagement between generations. As a result, this engagement created contemporary artwork through relevant cross-generational conversations (Adams, 2005, 2015).

Contemporary artwork is the reflection of the world around us through observation, digestion, contemplation, and reflection. To create contemporary work is to engage in contemporary issues through different communities, and to engage is to challenge perspectives to support students finding a position for themselves in the world.

The formation of identity was focused on engagement, or collaboration, of the exchange of knowledge through participation and reification (Wenger, 1998, p.151). Through Wenger's (1998) social engagement we are able to engage, imagine, and align ourselves with specific communities and to the larger world. Understanding the concept of learning through engagement leads us to see identity as a necessary tool in the trading of knowledge and perspectives that is learning from one generation to the next. Wenger (1998) suggested that social engagement was the focus of identity (p. 56).

Greene (1995) stressed the biggest trait in artists, imagination. She challenged us to re-define the word "imagination" as an extension of what it meant in the art classroom. Greene (1995) said that to be imaginative is to be aware; to be conscious of perspectives creating our identities and the world in which we create and coexist - to be wide-awake (p. 35). Williams (2017) furthered Greene's (1995) theory into the phrases *Being With* and *Being There* - the interaction between artist-teacher and student in a particular structure of a classroom that is open to student-directed learning with the full collaboration of the teacher in work and in mind. Williams (2017) stated, "I reinterpreted *Being With* and *Being There* as the relational and intellectual engagement that facilitated our enactment of wide-awakeness" (p. 7). In this study, theories of learning, as the use of and result of identity, including communities of practice (Wenger, 1998), wide-awakeness (Greene, 1995, Williams, 2017), and *being there* and *being with* (Williams,

2017) were woven together to create a perspective and to initiate a possible approach to holistic art education.

From what I have gathered, focus towards teacher-student collaborative learning and its identity influences have been implemented through academic programs abroad for different levels. For example, *Room 13* in Scotland, a primary school, and the ATS (Artist-Teacher Scheme), a pilot program of study in the higher education institutions of Wimbledon School of Art and Liverpool John Moores University (Adams, 2003, 2005, 2015), were programs abroad. Adams (2015) mentioned that Western arts education had been seen to focus on learning and achievement as individual gain (p.280). A striking difference than those practiced abroad. Collaboration-focused learning is not a new concept, but one that would benefit from further investigation and support. To continue the spread of this pedagogy and study the positive results of student artist-identity formation within an environment of collaboration, artist-teacher identity and genuine mentorship would add more validity to an additional perspective of art education for all learners. Sadly, there was minimal research available directly on the identity formation of learners in the classroom. However, there was evidence of recognizable artistic-identity traits through the research of Jane Hoellman Kahn in 2012. The perspectives of learning through engagement, as a greater function of and approach to life, addressed by Wenger (1998), Williams (2017), and Greene (1995) supported the benefits of artist-teacher and artist-learner collaboration in harboring artistic-identity. For the goals of the art classroom to be a representation of the real art world and its collaboration, the theories of learning as identity were applicable in this study.

Further investigation was and is also necessary for the specific artistic identity development in students with learning disabilities. Baines' (2014) research on learning disabilities (LD); its history, implications on the identity of students with learning disabilities, was the only resource located for LD identity development. Her research will be further discussed in the literature review sections of this thesis. Although Baines (2014) brings awareness to the weight of the LD term and its influences on identity, there was no relationship of information on artistic identity specifically. There was also, minimal research on female identity development as it applied to this research. However, this study applied a quilt work of literature including that of Baines (2014), Gilligan (1987), Thorbecke and Grotevant's (1982), and Freedman's (1994) research to its implications on artistic identity formation in cis-gender female adolescents with learning disabilities.

Research Question

With the above in mind, I ask the following research questions:

Given that most art teachers are also practicing artists and Graham and Zwirn (2010) say that artist-teachers provide environments that emphasize play, conversation, and collaboration, what must be addressed and applied in order to instigate collaboration, and in what ways might the collaboration of the artist-teacher and learner work result in an increase in self-confidence in high school female students with learning differences. Furthermore, given that the artist-teacher identity plays many roles aside from artist and teacher, such as an adult (Greene, 1995) and exemplar, how might this multi-purpose identity invite growth in the area of learning disabled adolescent artistic-identity growth through a learner-directed but collaboration-emphasized environment?

Lastly, given that learning is a result of participant able engagement within communities of practice (Wenger, 1998) and the teacher and learner exist within a community of practice themselves, how will the new teacher-learner relationship effect the artist-teacher dual identity struggle?

These questions were addressed throughout this study to fill gaps in literature and acknowledge the use of teacher and learner collaborative work to better understand its impact on the development of artistic-identity and confidence growth in cis-gender high school females with learning disabilities in order to help my reader understand the relationship between teacher-learner collaboration and confidence building engagements in the art room.

Theoretical Framework

A foundation of research was necessary in developing the perspective and support for this case study. The limited or minimal amount of research around the specificity of the artist-teacher identity in forming artistic-learner identity through collaboration led to a quilt-work of multiple different avenues of research topic findings. Each of the following topics were researched in its application and value to artistic-identity development in adolescent cis-gender high school females with learning disabilities: adolescent identity formation, female identity formation, identity formation in students with learning disabilities, artist-teacher identity (developments and sustainment), and collaboration. All areas of gathered literature built on each other to support the perspective of teaching art through artist-teacher identity for the students' artistic identity.

The system for finding relevant literature was rooted in the motivation to incorporate artist teacher identity into the classroom as a more prominent and valuable

tool. The history and relevance of this dual identity in art teacher self-fulfillment and as a student learning tool led to research in learning disabled adolescent identity development as the partnered population of focus. I incorporated research on adolescents with learning disabilities into the literature mix because I wanted to research the effects of artist-teacher collaboration on this particular population. This history, paired with expansive theories of education through engagement, imagination, and alignment by Wenger (1998), created a web of similarities all strongly suggesting one necessity in this research; collaboration.

This case was a bounded system that focused on observing, interviewing, and documenting the work of 3 high school female students. All participants identified as female and were high school students in my school. They also had a documented learning disability or difficulties in their learning profile from an IEP, 504 Plan or as an area of support observed by a learning specialist. The parameters of this study existed within the following rules. The study occurred during the Art Concepts class between 2:10 and 2:50 PM. The class was held in the art classroom with myself as the lead artist-teacher. Two visiting artists were present during the fifth and tenth week to conduct a three-day residency throughout the twelve-week study.

This was to be a single site study on artist-learners. However, two artist-teachers were interviewed in the attempts to collect an ethnographic study. The ethnographic research on artist-teachers was not furthered past the initial interviews due to the discovery that they could not lend the type of information I thought they could supply originally to this study. I used a collection of vast data collection methods throughout this study that will be further elaborated on in the methodology chapter. Throughout this study, I documented the students experience by video/audio recording the interactions

and collaborations occurring within the classroom. I then re-watched the recordings to document digitally and manually, in a journal, observations of the account. I conducted one-on-one interviews with students at the start and end of the study to gather information on if, and how, they saw, or felt, themselves in the area of artistic confidence and artistic identity. The initial interview was used to gather specifics about their converging streams and components of artistry that made up their foundational dimensions of artistry going into the study. The concluding interview addressed the student participants self-concept as a female collaborator in the classroom. An interview with two artist-teachers supplied data on the artist-teacher perspective of the student, self-benefits as artists, and their current success, difficulties, and intentions in executing the artist-teacher identity. Likert surveys with opportunities for open-ended responses to explain their answers were supplied to all participants at the end of each class period to gather the student participants perspective of her confidence and artistic identity.

I utilized both holistic and embedded analysis in this single-site study. A holistic analysis was used to break down the case in terms of the environment and the act of collaboration. A more in-depth exploration of each participants forming identity was analyzed with the embedded analysis technique to determine the specifics identity traits that pertain to each student as an individual and the perceived growth of confidence and artistic identity in that student.

Significance of the Study

The purpose of this study was to learn about the benefits of artist-teacher and student collaborative work to better understand its impacts on the development of self-confidence and artistic-identity in high school girls with learning disabilities in order to

help my readers understand the relationship between teacher-learner collaboration and confidence building engagements in the art room for students with learning disabilities.

This study will be beneficial for teachers, working with students with learning differences, whose focus is to help engage their learners in artistic behaviors that will be helpful in areas of creativity and imagination in life. The techniques and strategies aim to work within the intellectual and social understandings of students with learning differences. The strategies in this study, although helpful to cis-gender students can be applied to all gender identities as it is a more mindful approach to the individual student. This can also be helpful to artist-teachers who struggle with the formation and application of the dual identity and the development and support of their students. This study will supply teachers with techniques and strategies of scaffolding and facilitating collaboration that feeds the identity of both teacher and student artists. While supporting the spirit of creating for both teacher and student, the skills and techniques of collaboration promoted artistic identity formation and confidence growth in students. The end result was a practice of collaboration that benefited the work, spirit, and growth of artistic identity and confidence for students and teacher.

My study focused on a student's artistic-identity formation in the art classroom by using art as a means of community engagement, imagination of self, and the alignment of self in the larger world. By using Wenger's (1998) theory of learning as social practice, I promote classroom strategies and perspectives that investigate the use of collaboration, through engagement and dialogue, between student and teacher by means of presenting the classroom as a third-site; a middle ground between school and the real world. The third-site and its benefit to modes of engagement will be elaborated upon further on. This

third-site resulted in changes in managing and creating classroom environments, the perspective and use of collaboration in the art classroom, and the use of the artist-teacher as a link to the real art world. The creation of collaborative experiences were supported with perspectives of initial areas of teacher awareness. It was with these perspectives and knowledge that the teaching techniques instigated engagement. By incorporating these perspectives and techniques into the art classroom, students with learning differences were given real-life experiences of thinking and working as an artist rooted in wide-awakeness.

I focused on the effects of teacher-learner collaborative work to better understand its affects on the development of self-confidence in making and artistic identity growth in cis-gender high school females with learning disabilities in order to investigate best practices for applying the artist-teacher identity.

Limitations of the Study

Limitations existed within the multiple positions of the researcher and the time constraint of the study. The main limitation was my multiple positions throughout the study. As a participating artist-teacher and researcher of the study, I had to be aware of what data I collected under which perspective. As the artist-teacher participant of the study, I had to be aware to provide my genuine artist-teacher identity and be in the moment of collaboration and engagement as a fellow participant. In doing so I was able to collect information as someone benefiting from the collaborative experience. As a researcher, I needed to be aware that I was collecting facts and data objectively so that my artist-teacher experience did not influence what I observed in my students. I had to be very careful of how this dual identity was applied as I collected the data so as to apply

this data in my research analysis correctly. This will be presented clearly in the study results.

The second limitation existed within the use of the school art classroom and the time constraints of the case study due to student schedules and availability of both students and researcher. Students participated in this study for a total of twelve weeks consisting of an estimated 18 thirty-minute classes. Some students missed art class due to its position as the last period of the day and its overlapping schedule with early sports dismissals, snow days, minor illnesses, and school events.

The last limitation existed within the participation of the student. The amount and depth of student participation during interviews and surveys were heavily determined by their mood as a result of social and personal engagements throughout the time outside of the Art Concepts class. Students learning disabilities also made it difficult to extrapolate clear and in-depth data during interviews and in reflecting and coding survey prompts.

Definition of Terms

1. Artist-Teacher: Imms and Ruanglertbutr (2013) stated artist-teachers to be “the hybrid identity of artist and teacher”. Daichendt (2009) used George Wallis as an example of artist teacher and defined the term to be an artist who “stresses the growing importance of teaching and the metamorphosis of the art and education fields”. In this study, the artist-teacher was used to define one who is a practicing artist that holds an importance to the education of the arts because of the duality of identities and careers.
2. Artistic Identity: The result of the interplay of converging streams and components of artistic identity supported by the study of Kahn (2012). Kahn

(2012) stated the recipe of an artistic identity was composed of ‘converging streams’ and ‘components of artistry’. These were mixed together in unique combinations for every being resulting in the dimensions of artistry.

3. Identity Formation: The act of immersing and formulating oneself in different communities of practice through the acts of engagement, imagination, and alignment (Wenger, 1998). It is also important to stress the theories of *being there* and *being with* alongside the necessity of being wide-awake in the process of the social act that is identity formation (Wenger, 1998; Williams, 2017; Greene, 1995) Baines (2014) agreed when stating identity to be “self-understanding and imaginings produced through sociocultural relations, developed and lived through everyday activity.” (Holland, cited in Baines, 2014)
4. Collaboration: In a larger scope, it is the foundation on which we citizens work and live and form an understanding of self and others (Adams, 2015). This same concept translated into a classroom are the acts of sharing, critiquing and welcoming new ideas through physical and intellectual exchanges (Adams, 2015).
5. Genuine: I used this term to mean improvised actions, dialogue, and engagements. Conversations and exchanges stemming from unplanned and natural responses to events at play coming as a result of a person’s identity and perspective on the given situation. An experience such as this one is a true response from one identity to another.
6. Communities of Practice: Wenger (1998) defined communities of practice as, “the negotiation of identities”; it was the environments and people we engage,

imagine, and align ourselves with that defined who we were as human beings (pg. 149).

7. Imagination: Imagination was the result of being wide-awake (Greene, 1995). Beautifully stated by Greene (1995) as, “becoming a friend of someone else’s mind, with the wonderful power to return to that person a sense of wholeness. Often, imagination can bring severed parts together, can integrate into the right order, can create wholes” (pg. 38). In the art room this translated into play (Wenger, 1998, p. 194), as well as, being open-minded, awake, and understanding of expressions, ideas, opinions, and each other as valuable parts of the whole.
8. Engagement: This process built communities of practice because it was the investment in what we do and the relationships we create with other people (Wenger, 1998, p. 192). Collaboration is a form of engagement.
9. Alignment: Involving allegiance and compliance to a community of practice, and balancing between the possibility of voluntary or involuntary submission. Alignment is the communities of practicing becoming a part of one's identity - it can be the conscious trajectory of one's position in a community of practice (Wenger, 1998, p. 195-6).
10. Learning Disability: A learning disability is a neurological-based processing obstacle that impacts the lives of students in and outside of school through academic difficulties that affect social aspects of life (“Types of Learning Disabilities,” 2017). It is a label that challenges a person's identity through the social construct and limitations set forth by the education system and its

perspective of success that is then taken on by managers of that system and projected onto the LD student (Baines, 2014).

11. Contemporary Art: The result of community collaboration through the physical and intellectual exchanges between author, spectator, producer, and participant to comment on issues of cultural identity and construction of subjectivity (Adams, 2005, p.24). It questioned the concept of the *one idea* or *one artist* pertaining to a piece of artwork (Adams, 2005, p.24).

Assumptions to Be and Not to Be Debated

Assumptions to be debated:

1. Given that the art room is naturally a social experience and it is assumed that dialogue and exchanges naturally result in the art room between students and teacher, the generalized interaction between teacher and student will be debated because opportunities for engagement with genuine communities of practice are minimal due to the complicated nature of the ownership and use of the artist-teacher identity (Wenger, 1998 & Imms & Ruanglertbutr, 2013).
2. Given that evidence of the confidence growth of artist-teachers exists as a result of the use and incorporation of their full identity in the art classroom through Adams (2003) study of the Artist-Teacher Scheme, the issue of confidence growth in learners as a result of their full artist-learner identity will be debated because there is little documentation of confidence growth in making as a result of the classroom focus shifting to artistic identity growth. For this reason, my study will focus to bring light to this area of research.

3. Given that non-educational experience exists and assuming that these experiences add to the equation of identity formation, the factors of artistic identity will be further supported as a combination of artistic identity components and converging streams of non-educational experiences (Kahn, 2012). However, this study will continue to focus on the components of identity most closely related to the art experience and teacher-learner collaboration as there is much to be collected in this area of art education (Kahn, 2012).

Assumptions not to be debated:

1. Given that identity exists, and it is studied to be the result of a lived experience (Kroger, 2004), the educational need for an experiential and genuine engagement of identity through collaboration will not be debated because the act of truer and focused engagement is essential in providing the environment necessary for natural and genuine identity growth (Wenger, 1998 & Greene, 1995).
2. Given that the concept of identity exists, and it is assumed that identity is a concept of self because of experience, it will not be debated that engagement and dialogue can shape, as well as influence, the process of identity formation through the strong support throughout the work and words of Flum and Kaplan (2012), Wenger (1998), and Kroger (2004).
3. Given that the artist-teacher identity exists and is defined by Daichendt (2009) as an artist who places importance on teaching, much like George Wallis (p.36), and Graham and Zwirns' (2010) study of artist-teachers say that this identity is valuable as mentors and models of the creative practice with knowledgeable abilities to guide, it will not be debated that a key variable in the classroom

community of engagement is the artist-teacher. This is also supported by Adams (2003) review of higher degree educational institutions' support and placement of focus towards artist teacher development.

4. Given that the artist-learner identity exists, and it is assumed that they are the participating students in an art class. The value in this identifying title throughout this study, and on a personal level to students, will not be debated because they deserve the acknowledgment of their actions as valuable and intentional creators, much like adult artists. The only difference between the artist and artist-learner is the amount of experience, not the intent of participation, passion, or drive (Souness & Fairley, 2005, cited in Adams, 2005, p. 27).
5. Given that there are many different and unique traits associated with individuals who use the title of artist as an identifier, I will be using the components listed and studied by Kahn (2012) as the most frequent components in her study results to gauge my student's artistic identity growth - visual flexibility and imaginative visualization, intrinsic motivation, creative flow, maturation skills, and exploration and play.
6. Given that imagination is the creative process of Greene's (1995) wide-awakeness, and it is assumed that imagination is the ability to be open to different perspectives of life, to understand one another through *being with* and *being there* (Williams, 2017), and to be open to change. It will not be debated that imagination is proof that art is larger than a physical product or concept; it is a lifestyle of wide-awakeness. Thus, when studying artist identity formation in students, imagination will be a large topic of review. To assist with physical

evidence, I looked for physical change in artwork, personal stance, and contribution to class, as well as intellectual change, through a change in critique contributions or a difference in tone in dialogue.

7. Given that students with learning differences are aware of their academic status (Baines, 2014, p.69), and it is studied that the combination of the awareness of the LD title onto the student by teacher and peer interactions can affect the students development of self, it will not be debated that this can result in a deconstructive self-construct of self-concept that will be difficult for the student to escape in or out of an educational setting. The influence of an LD identity will also effect how students see themselves in non-educational settings which, in the reflection of that experience, will further affect an LD student's identity. I will focus on the necessity of an alternative environment, teaching pedagogy, and perspective of education as a whole that will be covered in my research.
8. Given that experiences of students with learning disabilities are unique due to the perspectives of self and others perspective of them (Baines, 2014), and it is assumed that their involvement with communities of practice are also different, the necessity of a specialized and new learning strategy and perspective from the teacher to instill and foster artistic identity will not be debated because Baines (2014) shares the necessity for a larger change in the approach to understanding and teaching students with learning disabilities to better provide them the opportunities for success that parallel their way of thinking, not others.
9. Given that identity is a constantly changing perspective of self and it is assumed that identity is a result of engagements in communities of practice throughout life

(Wenger, 1998), the idea that adolescent age is an important time for identity development will not be debated because Kroger (2004) identifies Erikson and Kegan theories to suggest that identity is ever-changing throughout the entirety of life including adolescence.

10. Given that females form identity through interpersonal systems and experiences stated by Thorbecke and Grotevant (1982), it will not be debated that environments and circumstances of learning should be applied with the knowledge of a necessity of community for female identity formation.

Summary and Plan for Research/Chapter

The following chapters supply supporting research on the problem statement and lay the groundwork for possible solutions. In addition, more in-depth explanations of the research tactics and situations are addressed. The case study results and further questions will conclude this thesis. The case study was approached with educational theories focused on engagements supported by Wenger (1998), Williams (2017) and Greene (1995). Supportive classroom environments were addressed by Adams (2005) and implications of identity were addressed through the perspective of artist-teacher, adolescence, female adolescents, and adolescents with learning disabilities.

Chapter II: Literature Review

In an effort to drive artistic-identity formation in your specific population, I am making a claim of action or change in perspective of art educators on identity formation. I am suggesting an openness to a perspective of classroom collaboration of artist-teachers to foster their identity, so they may foster that of their students. Although there is a sense of engagement between teacher and student in any art room my research aims to further the concept of engagement as a catalyst to identity formation. The formulation of the following literature aims to provide a ground for my research: a holistic approach to art education that focuses on fostering the artistic identity of all art room participants through collaborative engagements and classroom structure.

In this section, I will review literature that addresses the following themes of my study and supports my claim above; artist-teacher identity, expansive goals of art education, identity through engagement, physical and intellectual collaboration as material, and the development or fostering of artistic-identity in students. Themes will have sub-sections that delve deeper into the specifics of the literature or provide perspectives of more specific communities. Each theme is important in its role to power the next (see Figure 1). The following literature review is culled from multiple avenues and will create an explanation of necessary environments and experiences desired to bridge the formation of artistic-identity in adolescent females with learning disabilities to that of the artist-teacher dual identity as a tool.

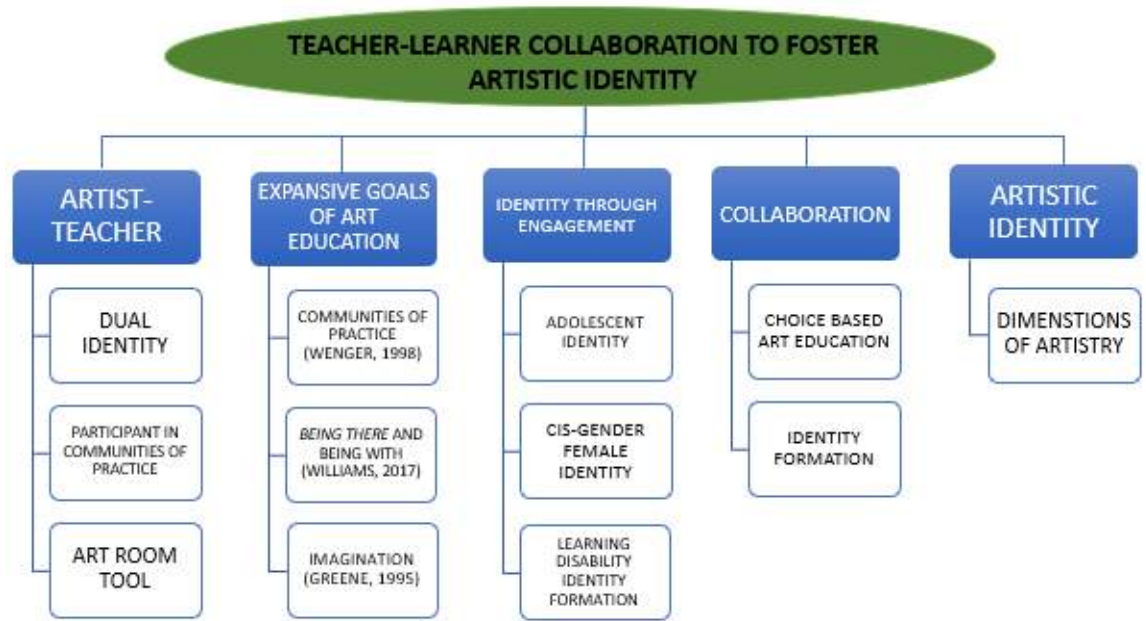


Figure 1. Concept map of themes in literature. Artist-teacher, artistic identity, collaboration, expansive goals of art education and identity through engagement.

Understanding the Artist-Teacher Identity

The artist-teacher identity is an important foundation and tool for student artistic identity. It models artistic behaviors and provides a generational and genuine opportunity of engagement with the art world. Daichendt (2009) states:

I propose that the concept of artist-teacher can suggest an approach to art education that celebrates artistic practices and artistic ways of thinking into the classroom. In this manner, artist-teacher represents a more inclusive and richer understanding of the multifaceted aspects of teaching art. (p. 33)

By identifying and teaching as an artist-teacher, the classroom becomes a more genuine experience of art as a whole to our students. Artist-teacher experiences, in perspective art communities, shape that of students which is the art room. To be an artist-teacher is to foster one's own practice with an understanding that we teach from our experiences and perspectives. The artist-teacher identity itself becomes the curriculum of art education.

Daichendt (2009) shares the historical relevance of the artist-teacher term as it impacts our use of it today. George Wallis, a designer and graduate of the first teacher preparation course in the United States in 1841, was the first to identify as and respectively exemplify this term (Daichendt, 2009, p. 36). Daichendt (2009) listed the characteristics of an artist-teacher, referencing Wallis' pedagogy, as the following:

Teaching should be a direct extension of studio life, classrooms should be modeled on the practices of artist and designers, teaching is an aesthetic process: artists-teachers manipulate classroom techniques, materials, and characteristics similar to the artist's manipulation of the elements and principles of design, artist-teachers apply artistic aptitudes in educational contexts to enrich the learning experience. (Daichendt, 2009, p. 37)

The artist-teacher pedagogy exemplified that teaching itself was a medium, and thus, teaching was art. All characteristics were rooted in real-world experience as an artist and focused on providing those experiences to students through the medium of teaching. However, to teach like an artist-teacher, it is necessary to first identify as one. Hatfield, Montana, and Deffenbaugh (2006) and Imms and Ruanglertbutr (2013) explain the circumstances that had and still affects this presumably simple task.

Internal and external circumstances of artist-teacher identity

To be an artist and teacher is not an easy feat. Many in this position of dual-identity, myself included, struggle with balancing two different lifestyles that require two separate sets of demands to reach fulfillment. Imms and Ruanglertbutr (2013) discovered that this difficulty resonated within the personas of these different identities and its cultures (p.83). Imms and Ruanglertbutr (2013) stated that artists "look inwards into the

self in order to produce artworks that are unique in style, medium, and media. They need solace for contemplation of ideas and art making” (p.83). Artists could be seen as the opposite of teachers who are thought to be more outward in nature to fit the necessities of teaching. It is clarified, “In contrast, teachers tend to boast the ‘outgoing, confident and analytical’ aura necessary in order to be accountable in schools (Ball, cited in Imms & Ruanglertbutr 2013, p. 54). The collision of these two identities and cultures make it difficult for an individual to identify as having an artist-teacher dual identity. The artist-teacher is different from that of a teacher because, “artist teachers positively enhance the content and practice of teaching and learning, and build complex learning environments that emphasize, ‘play, conversation, and collaboration’” (Imms and Ruanglertbutr 2013, p. 87). In being, in the presence of their students, both a teacher and learner of art, they bring the energy, determination, and spirit of an artist into the proximity of students. I believe, it is then, that students are learning the true curriculum of art. Imms and Ruanglertbutr (2013) said, “this pedagogy is motivated by a desire to give students opportunism to experience the thrill of being an artist, to experience authentic art contexts, and to train them to become critical interpreters” (p.87). When a teacher is able to provide themselves to their students as artist-teacher, they offer to their students, through who they are, a unique opportunity and curriculum in art education. The artist-teacher curriculum brings a lesson of soul into the art room. This opportunity develops their students into more critical and conceptual contemporary artists by providing a multifaceted art education that engages cross-generationally in the current times.

The benefits of this identity are its use as a tool in providing students with genuine experiences of creating, thinking, and being an artist. With art education

supporting art teachers to be artist-teachers, students would benefit from the holistic experience and advance their understanding and learning of the arts.

The artist-teacher identity was further influenced in university and career settings. Through their research, Hatfield, Montana, and Deffenbaugh (2006) recognized that the artist-teacher identity truly was an accomplishment to develop and sustain. The type of art education preparation received and an imbalance of studio arts courses to art education coursework during the university years were found to battle this identity development (Hatfield, Montana, & Deffenbaugh, 2006, p. 43). In addition, the influence of administrators support and their level of knowledge of the arts and the artist-teacher approach impacted the formation and support of this dual identity at work.

There were numerous components fighting against the artist-teacher identity as indicated, however, it was and is possible to find a balance of both identities. “The act of identifying herself as an artist first and foremost helped shape her dual identity, while ‘naming’ evidently gave her strength” (Hatfield, Montana, and Deffenbaugh, 2006, p. 46). The artist-teacher must project, advertise, and parade themselves as artist-teachers. We do this by calling our students and ourselves artists, by sharing our accomplishments and that of our students, by demonstrating artistic behaviors, like taking risks, as acceptable and courageous. We acknowledge the ever-growing process, the widening of perspectives and the strengthening of confidence for self-interpretation, that is being an artist at any age. It is through confidence in this dual identity that others will recognize and respect the artist-teacher identity and pedagogy.

Artist-teacher identity as a tool for teaching students

Graham and Zwirn (2010) observed the successes and outcomes of an artist-teacher identity in the art classroom. The artist-teacher identity engaged students in the current art world. Graham and Zwirn's (2010) nine-month qualitative study, on the pros and cons of artist-teacher identity in the classroom and its influences, formed off the participation of sixteen teachers. Interviews and surveys with teachers were used to gather the following information on this topic. The angle of this study was from the teachers perspective. It provided little information on the student's perspective of this identity, instead, it focused on the teacher's reflection of self and their identity onto the classroom.

The outcomes of a genuine, collaborative, and empathetic art room by the artist-teacher pedagogy were documented through this research. Artist-teachers modeled artistic behaviors, provided a space rooted in experimentation, persistence, and identity. The artist-teacher became an empathetic peer and the classroom became a studio space (Graham & Zwirn, 2010). This use of this dual identity created a space where the focus was shared among teacher and student interests. It created a space of collaborative learning and mutual respect in what Wilson (2008) termed the third pedagogical site.

In Wilson's (2008) qualitative study of a British secondary school in the 1950's and 60's, a third site was discovered which "celebrat(ed) the possibility of new content that emerges through the presentation, negotiation, and collaboration reformulation of kids' and adults' interests" (p.120). This investigation, however specific to the place, time and teacher, provided a great example of how classroom environments can be challenged by an artist-teacher to open up the structures to allow for more identity

investigation, engagement, alignment, and imagination. This third-site allowed for modeling of artistic behaviors to occur, and be shared naturally, and for student investigation of that behavior to be researched. “The third pedagogical site is a life-changing space where new forms of hybrid visual cultural artifacts, production, and meaning arise through informal contacts among kids and adults” (p.120). This site blended school, life, and collaboration as a means to self-identity as an artist with the tool of an artist-teacher. The engagement was the most important factor. Engagement with the real art world through real artists and genuine conversation.

It is important and crucial for art educators to provide a genuine and expansive experience of the arts. This would range from technical information on elements and materials to the use of that knowledge through artistic behaviors. With the recognition of the usefulness of the artist-teacher identity in the classroom by Graham and Zwirn (2010) as a means to teach artistic behaviors, it is necessary to find, foster, and use the artist-teacher identity to promote the artistic identity development in students. The artist-teacher identity offered opportunities of genuine engagement and meaning-making for students used in developing their own identity represented in Wilson’s (2008) research. This will be further elaborated in the coming themes. The importance of identity in art education is seen through the lens of learning as experience, and thus identity.

Expansive Goals of Arts Education

To use the artist-teacher identity and pedagogy correctly, education should be viewed as an all-encompassing process of learning inside and outside of classrooms where identity is formed through the balance of social experiences and intellectual exchange. Art education aims to produce more than the resulting project. It uses the

studio, peers, manipulative material and creativity to explore, understand, and connect with the world. The following literature presents knowledge on identity and how it is formed from the play of internal and external powers inside and outside of school.

To thoroughly explain this idea, I will start with the theories of education and identity as the engagement of communities of practice by Wenger (1998). I will then introduce Williams (2017) who will specify to art education and exemplify through her study the use of the artist-teacher in helping to form and value communities of practice. I will end the valuable theories of education with Maxine Greene (1995) who so eloquently shares her perspectives on the crucial component of imagination, as relational to consciousness, awareness, play, and identity.

Communities of practice

Etienne Wenger (1998) is a researcher, consultant, and author of *Communities of Practice: Learning, Meaning, and Identity*. This book was the result of Wengers' participation and inquiry with the Institute for Research on Learning (Wenger, 1998, p. XIV). Wenger (1998) challenges us to look at learning as a greater experience; as the result of social engagement within different communities of practice. Wenger (1998) identifies communities of practice as three major systems - engagement, imagination, and alignment. Further explained, practice is the meaningful engagement with the world; it is everything we do and not do. Through participating in practice, we are able to engage, imagine, and align ourselves in the communities we are a part of, including those inside and outside of school. These three actions help to form our identity as we continually negotiate meaning through participation and reification of experiences (Wenger, 1998, p. 151).

Wenger (1998) characterizes identity as the product of negotiated experiences, community membership, learning trajectory, nexus of multimembership, and alignment of who we are in the context of larger structures (p.173-174). Wenger's theory is a framework of thinking of how identity is the result of engaging in communities of practice. Thus, Wenger (1998) defines identity as, "learning as becoming" (p. 5). As one of these communities of practice, a school can be viewed as an opportunity for identity growth. However, due to the misrepresented nature of teacher-student engagement as a result of a managerial and systematic approach to education, true engagement to art as a community of practice is skewed. Wengers' (1998) study found the following:

If the pedagogical and institutional functions of educators completely displace their ability to manifest their identities as participants in their communities of practice, they lose their most powerful teaching asset. For instance, in many schools, the separation from mature practice is exacerbated by the role of teachers as managers of large classrooms. In such a role, teachers do not have much opportunity to act as themselves – as adults and thus as doorways into the adult world... Hence, in terms of forming identities of participation, the organization of schooling tends to offer students very limited contracts with adulthood as a lived identity. (p. 276)

There is a separation between art teachers and artist-teachers when applying Wenger's (1998) research on art education. When we, as teachers, do not share our most valuable knowledge as artists and use our identities as artist-teachers in the classroom, we are holding back on the education, both academically and that of identity growth, we could

be supplying our students. I formulate that one is either an art teacher and managerial, or artist-teacher and mentor.

When teachers do not use best practices and take on strictly a managerial role, students do not find meaning in what they are learning and disregard themselves as artists due to the false and watered-down presentation of a community of art practices. Due to the teachers' managerial stance, students may see themselves as lesser, as the contradictory 'student'. They may not view themselves as equal creators of artwork to the teacher; as artists themselves. As a result, the information learned in the art classroom stays in the art classroom and does not instigate an imagined trajectory of the artist in that student to make that information meaningful. Conditionally, the knowledge covered in class has no impact on identity.

To provide for our students a genuine experience with art, to make it matter, it is necessary to approach the grand architecture of education through the same framework of engagement, imagination, and alignment, along with the artist-teacher identity as a tool. "First, teachers need to 'represent' their communities of practice in educational settings. This type of lived authenticity brings into the subject matter the concerns, sense of purpose, identification, and emotions of participation" (Wenger, 1998, p. 276). It is through the artist-teacher pedagogy that students can partake in genuine communities of practice and become and identify as artists.

Students should engage in education through the involvement of everyone in the classroom, including the artist-teacher. The cross-generational learning would challenge students and encourage them to explore the subject in relevance to themselves. "This type of lived authenticity brings into the subject matter the concerns, sense of purpose,

identification, and emotions of participation” (Wenger, 1998, p. 276). Students will form a trajectory of the influences of the subject matter as they imagine how it could, can, and will travel with them throughout life. Most importantly, students will digest this subject as identity and align it with layers of identity formation previously obtained from additional communities. Artist-teachers have a greater role in the art room once the art classroom is viewed as a community of practice for artists. They become, “representatives of their communities of practice” and have an impact on their students’ identity (Wenger, 1998, p.276).

Wenger (1998) culled from observations and interviews to analyze identity within communities of practice. This qualitative research was conducted on a small population of employees at a claims processing office. The main source of data used in this study was narrated into two vignettes. The first vignette captures the day of an employee named Ariel. Wenger (1998) describes the visual layout of the office, the tone in Ariel’s reactions, her daily tasks and engagements, and even her perspectives on the events of the day. Wenger (1998) spoke of Ariel as a person participating in her community. For example, Wenger (1998) mentions Ariel's technique of organizing her day as follows:

Now that she has taken care of her voids, Ariel reads her phone messages, and puts them in a tray on her left. She will take care of that in the afternoon... Lots of ‘junk claims,’ as the complicated claims that will require much work are called. (p. 21)

This allows readers to consider Ariel's perspective on certain tasks at work by calling it ‘junk claims’. Wenger (1998) observed her from home to work, vividly incorporating information that adds to the character identity.

Vignette Two captured the claims processors' reaction to a lesson on a new process; a specific piece of paperwork that was to help file a claim for individuals who were retired and covered by two different health insurance plans. This vignette captured the work aspect of Ariel; what and how she is taught.

Vignette one and two differentiates in perspective. One focused on Ariel as a person, and the other as Ariel as an employee. The comparison and digestion of both vignettes provided a clear perspective of how communities of practice functioned and how they affected the participants of that community. The view of Ariel as a person and employee can be compared to the classroom perspective of students and persons. Art education allows easily for the engagement necessary in Wenger's (1998) communities of practice theory.

For complex, holistic education to occur - that of identity formation, the teacher must first revisit their perspective of education as a community of practice and the students as individuals whose identities are affected by the art room and the experiences within it. Wenger's (1998) research imposed a broader approach to learning whose goal was identity formation. This is not necessarily presented in the understood structure and rules of a classroom. For instance, the grand architecture of curriculum and testing can become barriers to this philosophy of being, teaching, and learning. It is important to acknowledge that if indeed teaching and learning is linked to identity and art is our dialogue with life, we are doing an injustice to our studies and students to simplify art to mere projects. How can artist-teachers bring genuine learning experiences for our students into the pre-set structures of a classroom? What does an artist-teachers

classroom look like physically and through curriculum? My study is aimed to answer these questions.

Being with and being there: participation within the engagement of identity formation

Williams (2017) qualitative study discovered an engagement that related, in motivation and perspective, to the work of Wenger (1998) and pulled from the theories of imagination by Greene (1995). Here I will begin to discuss the important intertwining theories that create the backbone for this study. Through the combined research of Wenger (1998), Williams (2017), and Greene (1995), the pedagogy of artist-teacher collaboration will occur. This subsection will focus on the study of Williams (2017) as it acts as the connector between Wenger's (1998) communities of practice and Greene's (1995) use of imagination.

Williams (2017) played many roles in her study as I did for mine. She was a student, participant, and researcher. Williams (2017) was enrolled in the course being observed in addition to being a researcher and conducting a study on the engagements between peers and teacher within an artist-teacher pedagogy environment. Although not directly identified as an artist-teacher pedagogy classroom in the literature, the qualities were indicative to that approach. This qualitative study collected data through observations and in-person interviews with peers and the professor which presented an empathetic and personal view of the artist-teacher and student relationship in making, understanding, and digesting art. Although the participants in this study were of an older age and collegiate skill level of art-making and conceptualizing, the research is relatable

because engagement, as a factor in identity formation, is not dependent on age or level of art making.

Williams' (2017) analysis was inspired by Greene's (1995) theory of wide-awakeness and related the concepts of *being there* and *being with* to the elements of being wide-awake. Wide-awakeness concerns the use of imagination in promoting understanding and perspective of the world in which we live and in turn form an identity (Williams, 2017, p. 7). Wide-awakeness will be further explained in the following subsection.

The environment of William's (2017) study was a college course on arts education that merged with studio elements. The students worked within an open studio classroom and participated in semi-structured moments of communal dialogue. The teacher, Todd, was observed engaging with his students through many different fashions. He would conduct individual studio visits, physically make his own work or help a student with their work. Although looked at as the leader of the classroom, he offered an open environment where titles and roles used naturally in education were not imposed on him or his students. Therefore, William's (2017) research on *being there* and *being with* demonstrated the results of artist identity through the collaboration of teacher and learner in the studio space. The openness between teacher and learner resulted in a genuine community of practice.

Todd, the teacher, was an important figure in Williams' (2017) research. Todd collaborated with the class through conversations, art-making, and reflection to create an environment that promoted engagement and aided in identity formation through providing a genuine community of practice. Williams (2017) explains:

Teachers should be present with students in the moment and invest in them as individuals, with the hope of inspiring belief in their worth and possibility. This care is a teacher's ability to join students in the journey of wide-awakeness. From these critical interactions, students may develop a situated awareness of their world, and assert their understanding of it.” (p. 4)

William's (2017) reflection of physical and intellectual engagement as collaboration was defined as *being there*. *Being there* was to be aware and being aware was to be wide-awake. Being wide-awake was to form an identity as you can visualize with the assistance of Figure 2 on the next page (Williams, 2017, p.15). *Being there* more specifically took the form of art-making and having a dialogue filled with personal experiences, beliefs, sharing and responding, and being passionate between teacher and learner (Williams, 2017, p. 20). These were genuine interactions that unpacked knowledge and beliefs through a studio environment of conversing and making (Williams, 2017, p. 14). This process of unpacking through *being there* was equivalent to the negotiation of meaning; a process Wenger (1998) described as identity development. Unpacking can more simply be stated as digging deep. Williams (2017) states that “the ‘digging deep’, if what we often call ‘unpacking,’ that occurred within our conversations was an analysis of the personal beliefs, values, and experiences, of one another. As these conversations heightened our consciousness, we were moved to construct personal knowledge and beliefs” (p. 20). It is through this act of *being there* that opportunities to negotiate meaning can occur to provide students with opportunities to develop an identity through engagement.

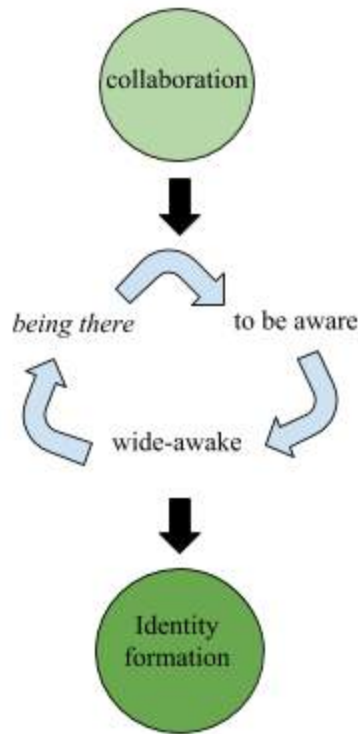


Figure 2. Wide-awakeness creates identity. This figure illustrates Williams’ (2017) description of collaboration leading to identity formation through Greene’s (1995) theory of wide-awakeness.

The counterpart of *being there* was *being with*.

Being with were acts that eluded commitment to a place, person, and time (Williams, 2017, p. 16). Characteristics of *Being with* include contributing, looking, listening, participating, questioning, and reflecting (Williams, 2017, p. 16). It can be through the acts of *being with*, that student and teacher become unified in a respect with each other and an investment in the activity.

Together, *being there* and *being with*

created a type of teacher that was similar to the characteristics of an artist-teacher; constant learning, hospitable interactions, tackling relevant and contemporary issues, and creating an accepting space. Williams’ (2017) observed that

students fostered, valued, and invested in *being there* and *being with* as if it were their art practice as well (Williams, 2017, p. 23). “Our commitments to be fully present with one another and genuinely value the work of one another shaped our beliefs of who we were and what we were capable of doing” (Williams, 2017, p. 23). Through *being there* and *being with*, ways in which to behave in a community of practice, the participants of this study became their own artwork through exchanges, experiences, and their constant negotiation of meaning. As a result, the separation between art and identity blurred. Their work was a product of their experience, and their experience was who they had

become. This study supports my hypothesis of a blurring of the focus of the art room from work to identity as the product.

Through the support of Williams' (2017) study, I hope to witness my own student's art experience to be their identity formation into artists. I hope they see themselves, as I do them, an artist who uses their imagination to digest the world around them through the process of art-making, and in return, use their art to paint a world that is more aware, that is more awake.

Williams' (2017) study was heavily influenced by the words and theories of Maxine Greene (1995). They both described a possible road to a better world through being wide-awake as teachers and students in a creative environment. Greene (1995) recognized that imagination was a tool in seeing the world as an aware and awake human being in the art room. We have become too familiar with the term imagination to wear the same cloak as simply being creative. Instead, Greene (1995) tells us that imagination is to be awake to the world. It is through being awake we are creative; a trait which lives so prominently within the arts. As educators, we must open our minds to a larger concept of imagination a Maxine Greene did.

This kind of reshaping imagination may be released through many sorts of dialogue: dialogue among the young who come from different cultures and different modes of life, dialogue among people who have come together to solve problems that seem worth solving to all of them, dialogue among people undertaking shared tasks, protesting injustices, avoiding or overcoming dependencies or illness. When such dialogue is activated in the classroom, even the young are stirred to reach out on their own initiatives. Apathy and

indifference are likely to give way as images of what might be arise. (Greene, 1995, p.5)

To have goals of developing or fostering identity involve initially realigning ourselves with imagination. Imagination, as spoken of by Greene (1995), when stressed in ourselves, will resonate through an openness to our students and support development in creativity as challenging identity.

Imagination as identity

Greene wrote in her 1995 book titled *Releasing the Imagination: Essays on education, the arts, and social change* about the power of imagination as a tool for possible educational reform and, its ability to shift the perspectives of all participants of the world. Greene (1995) challenged teachers to take back control of true education by making real-life connections in the classroom and becoming the gateway to adulthood for students (Greene, 1995, p. 11). Greene's (1995) challenge was to teach in our truest identities, to model our identities and to use them as a tool to affect the identity of others. True art education must provide a genuine environment for teachers to foster engagement and teach from the identities of being an artist. In her book, Greene (1995) challenged the use of identity as an artist-teacher to strengthen and widen the perspectives of imagination in students through the continuation of *being there* and *being with* in the classroom.

Greene (1995) supported this vibrant view and use of imagination due to the current distressed state of education. Education had turned teachers and students into pawns; to comply and serve (Greene, 1995, p. 9). Greene (1995) was influenced by Paulo Freire (1970) and his observation of students as having become receptacles.

Greene (1995) says, “Young learners have to be noticed; it is now being realized’ they have to be consulted; they have to question why” (p. 11). In order for students to break free of being a receptacle of education, teachers must provide a learner-directed education, so they may power their own learning by finding answers to their own questions. Greene (1995) describes this task as students naming, “their own world” (p. 11).

Greene (1995) spoke of imagination as the process of being in and living in the world to form identity, perspective, and mold the world around us. Spoken in awareness to the system of education, and its structures and rules, Greene (1995) acknowledged a different way of thinking that promoted the growth of the individual as a participant in being. Greene (1995) says, “art reaches beyond what is established and leads those who are willing to risk transformations to the shaping of a social vision” (p. 30). By shifting perspectives and modes of seeing, Green (1995) saw that individuals would become more aware of their world, of their part in that world, and what they take and are affected by. Most importantly, people would see how they affected the world. It is through art that imagination can exist in a physical form: it is through imagination that art can be valued.

Imagination allowed for the actions of engagement and alignment spoken of as components of communities of practice by Wenger (1998). Imagination was what Wenger (1998) described as the phase in which participants compared and considered the relationship one wished to have or, is inevitably having, with a community (p. 174). Without a mindful approach to the holistic imagination, a student would find it difficult to entertain the idea of becoming an artist.

To help students entertain the artist identity, teachers must create the right community to welcome questions and concerns. It should allow students to challenge, and most importantly, be exposed to the most honest modeling of that identity. Greene (1995) quotes G.B. Madison by saying:

It is through imagination, the realm of pure possibility that we freely make ourselves to be who or what we are, that we creatively and imaginatively become who we are, while in the process preserving the freedom and possibility to be yet otherwise than what we have become and merely are. (Madison, cited in Greene, 1995, p. 38)

Imagination is a necessity to engage in forming identities. It is through the combined actions of *being there* and *being with* as artist-teachers and providing and participating in communities of practice that we challenge our current role as pawns in education. By stripping teachers' roles as pawns on the game-board of education and by teaching in the uniform of our identity we allow our students to do the same. At that point, we are truly growing with each other in the ideal situation of art education. We become an artist-teacher teaching artists, as equals and peers, not a teacher teaching students.

A very distinct similarity between Greene (1995) and Wenger (1998) developed within the overlapping of theories. Throughout both theoretical approaches to identity formation, there was a strong observed necessity for dialogue, negotiation of meaning on all levels (independently and socially), and acknowledgment of one another. Greene (1995) wrote:

Young persons have the capacity to construct multiple realities once they have begun to name their worlds. And that naming is a function of a growing

acquaintance with conceptual networks and symbol systems characteristic of the culture's way of making sense. The young can be empowered to view themselves as conscious, reflective namers and speakers if their particular standpoints are acknowledged, if interpretive dialogues are encouraged, if interrogation is kept alive. (p.57)

When challenged to make sense of their world, students will become the imagination they hold within their identities. Wenger (1998) resonated with Greene (1995) on the concept of imagination when he stated, "educational imagination is also about not accepting things the way they are, about experimenting and exploring possibilities, reinventing the self, and in the process reinventing the world" (Wenger, 1998, p. 273). Through this cycle of research between Wenger (1998), Williams (2017), and Greene (1995) the importance of engagement, through dialogue and collaboration, to foster the growth of identity can be acknowledged.

Wenger (1998), Williams (2017), and Greene (1995) spoke of a learning environment through the important experience and opportunity of collaboration and dialogue. While Wenger (1998) used the categories of engagement, imagination, and alignment, Williams' elaborated with *being there* and *being with* (Williams, 2017, p. 7) in forming an environment for identity development. Greene (1995) stressed the importance of imagination, not just creatively but in having an open mind and being open to different perspectives (p. 5).

All researchers spoke of teaching as greater than the classroom and of direct engagement with life. They spoke of relatable theories of teaching and learning from the perspective of mindfulness. Wenger (1998) stated, "it is almost a theorem of love that we

can open our practices and communities to others, invite them into our own identities of participation, let them be what they are not, and thus start what cannot be started”

(p.277). It is among the intertwining of all three theories that my research is rooted.

Using Figure 3 as a visual aid, the three theories discussed under this theme of expansive art educational goals begin to grow into each other. Components begin to give

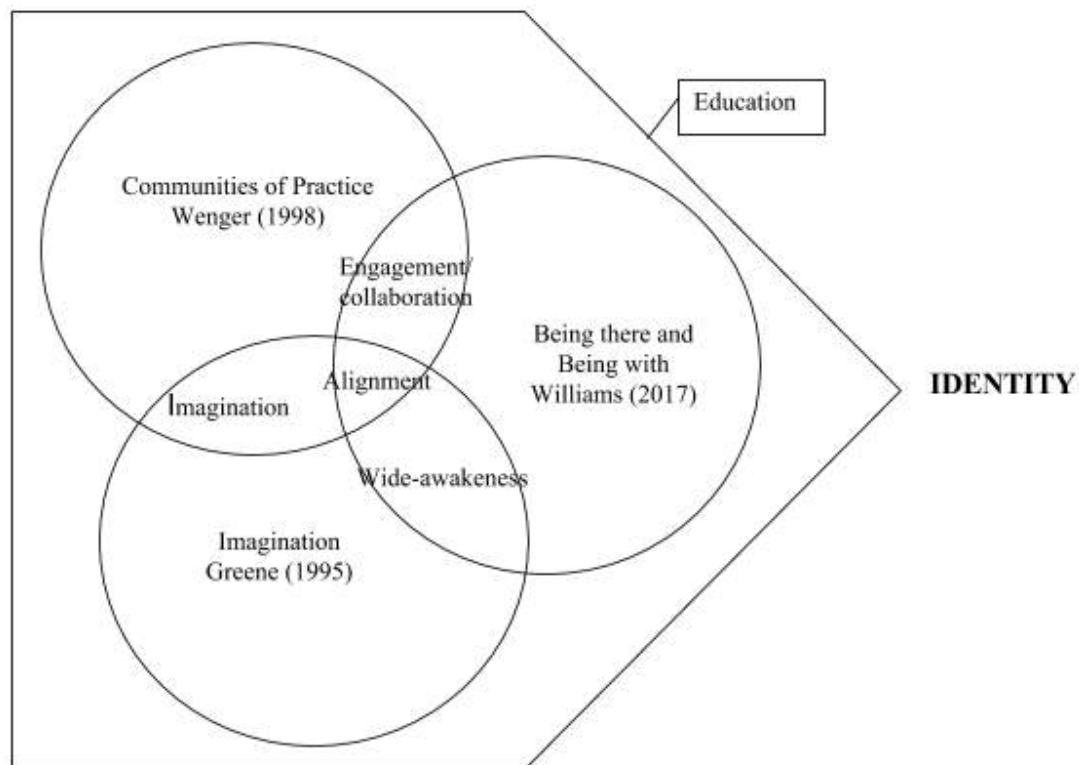


Figure 3. Wenger, Williams, and Greene’s theory overlapping to show a combined goal of identity formation within a classroom that was created for and will be applied to this study.

and take and overlap one another to successfully reach a unified goal of identity formation through education. It is through the combination of these theories and pedagogy that education is being challenged to become what it was originally intended to prepare students for, the real world where their identity reflects engagement and what their identity most influences. Wenger (1998) states, “I will argue that issues of education would be addressed first and foremost in terms of identities and modes of

belonging, and only secondarily in terms of skills and information” (p. 263). Wenger (1998), Williams (2017), and Greene (1995) shed light on how powerful education truly is on an individual when driven by identity as a focus.

Identity through Engagement

Engagement is what feeds imagination and influences identity. Greene (1995) approached this idea through her theory of “imagination”. She claimed, “this is another way to imagine imagining; it is becoming a friend of someone else’s mind, with the wonderful power to return to that person a sense of wholeness” (Greene, 1995, p. 38). Greene (1995) said that imagination is powered by the act of friendship and through engagement feeds friendship. Wenger (1998) contributed to the importance of engagement by stating its powers on providing students with a better context of their world, their influences towards it, and how they can live within it (p. 273). To further contextualize the influences of engagement on identity and the importance of engagement in the classroom a spectrum of literature on identity formation is presented below. Subsections have been created to address identity formation in terms of adolescent population, cis-gender female students, students with learning disabilities, and the play between teacher and learner identity.

Adolescent identity formation

Adolescence is identified to be the time between puberty and adult behaviors (“Age limits and adolescents”, N.D.). “This period of development corresponds roughly to the period between the ages of 10 and 19 years, which is consistent with the World Health Organization’s definition of adolescence” (“Age limits and adolescents”, N.D.). Because of each piece of literature not corresponding their use of the term “adolescent” to

a specific age or grade, I will acknowledge this definition exists and has framed a quantitative understanding of this population.

Flum and Kaplan (2012) present the formation of adolescent identity to be the product of many different contradictory plays. “Developmentally, identity is an integrative concept. It may capture the objective and subjective; it commonly connects between the self and aspects of the world-out-there; it synthesizes past, present, and future experiences” (Flum & Kaplan, 2012, p. 240). To understand this product of identity; we must first understand the importance of its act of engagement in which it develops, thrives and lives.

Kroger (2004), a professor of psychology and author of *Identity in Adolescence*, discussed a collection of five theories and their approach to identity formation through five developmental models addressing the emergence of self within certain social and cultural frames of reference. Her book aims to understand “how adolescents navigate through life, more or less successfully, to develop a sense of who they are” (Kroger, 2004, p. 14). Two main focuses of this book came from the work of Erikson and Kegan: both having studied identity. However, I will stress that no literature has been found on the specifics developmental traits of cis-gender female adolescent identities. I will discuss the little research discovered on female identities further in this section.

Erikson, although critiqued by others, believed that identity worked in layers. He believed that “one term develops on top of another in space and time (Evans, cited in Kroger, 2004, p. 20). For Erikson it could be argued that identity resembled a multi-layered cake; the first layering affected the position of the next based on its specific qualities at that time in that space. Flum and Kaplan (2012) addressed that, “in Erikson’s

view identity encompasses individual and social meaning and is considered in terms of the interplay between individual and society” (p. 240). Erikson believed for these reasons that identity was heavily influenced by education as it would affect the position of that individual in their next stage in life. It also provided an environment for engagement. If we applied Erikson’s theory of identity formation in the classroom, it would be necessary to present, to students, an insight for the next step after school; the real world. “Educational settings must continue to provide new opportunities for insight and exploration, meet genuine needs and allow opportunity for individual talent to be expressed and channeled into real social roles” (Kroger, 2004, p. 48). An example of this type of preparation would be the UK based environment; Adventure Playground.

Adventure Playground was a space where “children are free to build their own structures, tear them down, climb, graffiti, create. They are encouraged to take calculated risks in order to learn resilience, grit, and problem-solving skills” (Martinelli, 2016). This concept was a space that encouraged “inventing culture and transforming it” (Martinelli, 2016). It is through this play that adolescents create identities that in turn create a new world.

Kegan (as cited in Kroger, 2004) uses the work of Erikson (as cited in Kroger, 2004) and others to create a contemporary and encompassing perspective of identity. Kegan is studied for his theory on lifelong meaning-making. Kroger (2004) describes Kegan’s meaning-making process as, “the ongoing process in which the boundaries between self and other become structured, lost, and reformed” (p. 159). Kegan’s theory (as cited in Kroger, 2004) is spoken of in sections of self and object for a clearer understanding of the process of engagement.

Self is who we cannot distance ourselves from; the *object* is the “feelings, thoughts, constructs, and relationships we can step out of, observe, and thus manipulate” (Noam, cited in Kroger, 2004, p. 160). In other words, the play between self and *object* is Kegan’s process of meaning-making. This theory and that of Wenger’s (1998) necessary components of negotiation of meaning in communities are relatable in its goals of identity formation.

In comparing and analyzing the theories presented in this book, Kroger (2004) noted that taking away structure and instituting differentiation too soon can scare a child who is not ready for emergence. Differentiation is the play of self-learning. Kroger (2004) said, “Mahler and other object relations theorists have also stressed the ill effects on infant and later adolescent and adult personality organization when the primary caretaker expedites differentiation before that optimal time of readiness on the part of the individual in his care” (p. 199). This can misinform the individual that choice means abandonment. It was then brought into question when was the right time to allow the individual to emerge as themselves through choices. This specific information is important in the possible relations it may have to my participants. Their learning disability may cause a feeling of the predicted abandonment when personal meaning-making and identity formation is encouraged compared to a structured, given, and implanted identity of artist from teacher to student.

There are many relations between Kegan (as cited in Kroger, 2004) and Wenger (1998) in the area of engagement. Kegan (as cited in Kroger, 2004) uses the term meaning-making while Wenger (1998) calls the same act the negotiation of meaning. Both speak towards the important and necessary play between self and others. In

Kegan's case, he used subject and object to explain the same experience. The play is the see-saw movement of what we choose to align with and not align with. It is through engagement that we foster imagination, are given the opportunity to make meaning, and align ourselves with communities to develop an identity. Thus, artist-teacher and learners working together is important in the development of the learners artistic-identity through a physical collaboration of art-making and dialogue.

By addressing identity formation through the connection of individual and self, much like Kroger's (2004) study, Flum and Kaplan (2012) studied this connection in the context of school through literary research. This article by Flum and Kaplan (2012) is a dense collection of the limited research on identity formation and educational classrooms. It used many discoveries by Erikson to support these findings. Flum and Kaplan (2012) addressed awareness of the limited amount of research conducted on identity formation in school settings through the support of Lannegrand-Willems and Bosma (2006) and Schachter & Rich (2011) (p. 241). I had similar difficulty in collecting literature on this topic and through my study, I hope to ameliorate this shortage of research.

Flum and Kaplan (2012) also acknowledged adolescence to be an important time for identity development due to its conjunction with the social aspect of school. Erikson wrote:

Experiences during adolescence, particularly in social contexts such as schools, carry pivotal meaning in people's lives, among other reasons, because of adolescents' emerging cognitive capacity, which, in turn, elevates their self-reflection ability and develops in tandem with identity (Cole & Cole and Erikson, cited in Flum & Kaplan, 2012, p. 241).

The relationship between cognitive ability and identity will be covered in the following theme as it will be relevant to the identities of my participants.

School becomes a place for meaning-making through social interactions. Flum and Kaplan (2012) went as far as to say, “School context played a direct role in the development of identity, and this role became more prominent in the course of the school year” (p. 242). Through the support of Flum and Kaplan’s (2012) research, the art room becomes a crucial genuine space for an adolescent to form their identity into that of an artist. It is through the collaboration of teacher and student in a purposefully arranged meaning-making space that artistic-identity is formed and fostered.

Flum and Kaplan (2012) suggested that identity is the main focus and drive of education by saying, “identity is such a central and deep aspect of life that education cannot afford to neglect it. Identity work, we are convinced, is an educational necessity that should be adjusted to the individuals and the context of the educational setting” (p. 244). Identity is what education should seek to develop in students and is what education should foster to push learning forward with relevant and genuine engagements. If the art classroom is shifted in concept and format to be a studio space that provides engagements with teachers as practicing artists and projects that focus on student artistic behaviors, ownership and confidence of artistic-identity will result. Self-sustaining creative and personal artwork will be fed back into the play of the negotiating of meaning in the classroom. This practice of artistic engagement in a classroom of this nature will lay down a solid groundwork for an artistic-identity growth in current and future years. At that time, we would have accomplished, teaching students to identify as artists and not the elementary role of art student.

Formation of adolescent female identity

Additionally, to dive deeper into the specific community of participants in this study, perspectives and theories on developing female identity are addressed through the work of Gilligan (1987), Thorbecke and Grotevant's (1982), and Freedman (1994). Carol Gilligan, a feminist, ethicist, and psychologist, wrote an article that focused on the weaknesses in current research that attributes to the ideas within adolescent development, because it generalizes female identity particularities within adolescent identity development (1987, p.69). Gilligan (1987) references Miller (1976) by saying, "writing about women who come from psychotherapy, noted that women's sense of self is built around being able to make and then maintain connections with others and that the loss of relationships is experienced by many women as tantamount to a loss of self" (p.66). Females build a self-concept off the exchanges and engagements within a community. This strong interpersonal identity is heavily influenced by the discovery, contribution, and status in a community.

As engagement and community ring clear as a strong variable in female identity formation, Gilligan applies the following.

Given the heightened self-consciousness of teenagers and their intense fear of ridicule or exposure, secondary education poses a major challenge to teachers: how to sustain among teenagers an openness to experience and a willingness to risk discovery? The responsiveness of the relationship between teacher and student, the extent to which such connections involve a true engagement or meeting of minds, may be crucial in this regard (Gilligan, 1987, p.84).

The necessity of genuine engagements between identities is clear within female adolescence learning and growth. It is through social interactions that a personal identity is formed through the process of collaboration and engagement. Gilligan (1987), influenced by Erikson, spoke of relationships within female adolescent and development that parallel that of Thorbecke and Grotevant's (1982) findings in their research.

Thorbecke and Grotevant's (1982) studied the effects of interpersonal identity on that of a person's vocational identity. This study used a collection of identity-status interviews, masculinity or femininity ratings, work and family orientation scales to conclude in their qualitative and quantitative study. They concluded that females were more connected and aware of the community and the relationships around them. Thorbecke and Grotevant (1982) also discovered that female interpersonal identity and vocational identity were strongly related, more than that for males (p.489). The influence of interpersonal processes and relationships in female identity formation is necessary and strong. With this knowledge, artist-teachers must have a perspective of teaching with an awareness to identity formation as a result of gender. Gilligan (1987) and Thorbecke and Grotevant (1982), all identified that the collaboration with others identities, thoughts, and beliefs, inspire a female adolescence identity much like the beliefs of Wenger (1998), Williams (2017), and Greene (1995). These beliefs call for further awareness on how *being there and being with* students is differentiated by the needs of sexual and gender orientations.

In 1994, Kerry Freedman conducted a qualitative study that argued, "that to feel effectively with the issues of gender in art education requires attention to the relationships that exist between student gender identity and visual culture" (p.158).

Freedman (1994) obtained supporting research and applied a case study approach with 115 eighth and eleventh-grade boys and girls from two middle socioeconomic level suburban school districts (p.163). A series of advertisements and stories containing female stereotypes were given to students to write a reflection about over the span of 3 days (p. 164). They were then asked to answer the following questions “Would you like to be one of the people in this ad? Why or why not” (p. 164)? Reactions were collected and analyzed; participants in the study began to view the fictional female figures in the advertisements as real. Students spoke of the figures through a personal narrative; speaking of the characters behaviors through assumed reasonings. This study provided an insight into the influences of female art education by male interests. Additionally, it presented the impact of those learning experiences on females view of self and presented opportunities for assumptions of others. Freedman (1994) asked us to question common culture and how experiences like intertextuality and intergraphacility are examples of how all future being is affected by the past and present (p.162). All past and present are affected by webs of experiences through the glass layers of identity, including that of gender.

Freedman (1994) challenges us to question how teaching and learning are influenced by gender interests built into the system of education, while Gilligan (1987) and Thorbecke and Grotevant (1982) address the sensitive social nature of female identity formation. Participants in this study demonstrated the sensitivity of their identity through their required necessities to engage and their reactions towards engagement.

Identity formation in learning disabled students

The knowledge of identity development in female adolescence, the insight into the identity formation of learning disabled (LD) adolescents and the existing variables in a school environment is important for the purposes of my study. It is important to note the following definition of learning disability going forward:

Learning disabilities are neurologically-based processing problems...They can also interfere with higher level skills such as organization, time planning, abstract reasoning, long or short term memory and attention. It is important to realize that learning disabilities can affect an individual's life beyond academics and can impact relationships with family, friends and in the workplace ("Types of Learning Disabilities", 2017).

A learning disability does not solely exist in the classroom. This disability interferes with all aspects of life and as a result, will inevitably affect the development of identity. Baines (2014) research provided understanding in how the title and use of the term learning disability affected the identity development of adolescent students.

Baines (2014) book *(Un)Learning Disabilities* approached this issue with an ethnographic study of students with learning disabilities. This qualitative study included four researchers, nine-high school students, and two years of data. Observations, interviews with students, teachers, families, and peers calculated to become 2,000 hours of audio and video recordings. Much like the context of my study, this methodology became the grounds of research into the identity formation of students with learning disabilities in the environment of a school and through engagements with peers.

Baines (2014) explained that current educational practices, “which often are taken for granted as a natural part of schooling, confront students with discouraging and stigmatizing messages about their intelligence, impacting their identities in the long term” (p. 2). Baines (2014) book *(Un)Learning Disability* spoke of the challenge of overcoming the stigma attached to the learning-disabled term and suggested ways in which to redefine the term “to be tied to conditions of growth, identity enhancement, and institutional change”.

The use of the term learning disability originally had well-meaning intentions to help this community feel understood and appreciated. It soon came to have implications that negatively affected teachers view on students and students view of themselves through social academic engagements in school. A term such as learning difference, instead of disability, can be used to create a more accessible environment for students. Academic identity is important for students with LD because of its relationship to self-perception in comparison to academic success and interest. Due to the impact academic identity has on the greater identity of a person, it is important to accept Baines (2014) challenge to recreate the approach to the term LD in schools. It is crucial to understand how adolescents with LD may have different experiences with identity formation due to the impact on the school's perception of their academic identity and thus their opportunity to negotiate meaning skews.

In Baine’s (2014) study, participating students demonstrated awareness of their learning disability and felt that the label placed them in a negative relationship with the school, teachers, and peers due to the assumed stigma that came with the title. Baines (2014) said, “research in disability studies in education reveal young people often are

acutely aware of being surrounded by rigid attitudes about disability labels and social messages about the need to “fix” their disability” (Baines, 2014, p. 69). The participants in this study shared how other’s perceptions of LD affected their engagement with this community of practice of school. “Negative perceptions of disability impact not only students’ academic learning but their social experiences and relationships with others as well” (Davies & Jenkins, 1997, cited in Baines, 2014, p. 27). The misunderstood LD label affected their academic identity, as a result of skewed school engagements, which then challenged the formation of their identity as a whole. Learning disabilities would have an affect on the formation of a high school artistic-identity due to the environment of the school and its perceptions of learning disabled students.

Participants in this study shared their perspectives of a split academic career between being a student and being a participant in the real world due to the obstacles of the LD term in school.

James, who deeply despised being labeled with Attention Deficit Hyperactive Disorder (ADHD), often said he failed to see the point in science class, because he was never going to be a “good science student.” instead, he saw himself as a “scientist,” an identity that he did not think could exist within the confines of academic expectations.” (Baines, 2014, p. 67).

This quote so perfectly explains my goals of teaching art to develop identities of artists, not art students. It is apparent that the LD label has an effect on students with learning disabilities, not because of the disability itself, but the societal comprehension of its inability to fit into the academic structure. Baines (2014) stated that society began to see this label as negative because it was not fitting into the traits of being successful in

school. I believe that teachers and schools should accept Baines (2014) challenge and unlearn the term learning disability. For our students with LD teacher can bypass the unrelatable obstacle of school. As a result, we are able to engage with them in their necessary community of practice of the real world. Through the engagement of multiple artists, who have disassociated with the titles of “teacher” and “student”, we are able to enhance identity and challenge the institution for adolescents with learning disabilities.

Throughout my study, I will use the institutional terms artist-teacher (researcher) and artist-learner (study participants) to reference this artist-to-artist engagement. In addition, to stay true to Baines’ (2014) suggestion of institutional change, I will reference the classroom as the studio.

In Baines (2014) study, much of the downfall for students with LD occurred due to the structure of education. Students with LD were unable to represent the standard or the expected-version of knowledge and was thus in a constant debate with the education system. Greene (1995) so similarly states:

Individual identity takes form in the contexts of relationships and dialogue; our concern must be to create the kinds of contexts that nurture – for all children – the sense of worthiness and agency. The stigma of ‘disabled’ or ‘low IQ’ or ‘lower socioeconomic class’ too frequently forces young persons to become the recipient of ‘treatment’ or ‘training.’ Sometimes from the most benevolent motives on the part of those hoping to ‘help.’ Far too seldom are such young people looked upon as beings capable of points on perceived possibility. Instead, they are subjected to outside pressures, manipulations, and predictions. The supporting structures that exist are not used to sustain a sense of agency among those they shelter; instead,

they legitimate treatment, remediation, control – anything but difference and release. (Greene, 1995, p. 41)

The educational institution has been trying to fit students into a system that was never built for their success. Instead, teachers should take a new and fresh perspective of students with LD and think of ways to provide a learning environment created for LD student success. I have attempted this by providing a choice based studio space where engagements occurred through the identities of artist-teacher and artist-learner throughout the study.

My choice-based art education (CBAE) curriculum with visiting artist events is a perfect environment that mimics a real-life artist space to support the learning objectives of LD students. It provides support of techniques of art-making while allowing for artist choice in what and how to create. The details of this environment will be spoken of in the methodology section of this thesis. This type of environment fits the needs spoken of by Baines (2014) in the realistic situation of the difficulty or improbability of institutional change. Baines (2014) stated:

While disrupting deficit identities ultimately requires broader cultural transformation, expanding the scope of possibilities for all students is still possible even in the absence of school-wide structural changes. Doing so requires overall supports to help students exercise individuality, opportunities for active participation, and, most important, a flexible, ability oriented mindset driven by detailed information about who they are as people and learners” (p. 108).

Through this highly engaged, identity focused, and learner-directed classroom, students are erased of their LD label assumptions due to the approach of CBAE. Douglas and

Jaquith (2009), authors of a book on choice-based art education, describe the choice-based pedagogy in two steps. “Students demonstrate a readiness to learn, and teachers respond with instruction to meet that readiness” (Douglas and Jacquith, 2009, p.10). These two steps do not discriminate on any degree and aids in an individual's willingness to be creative, engage, and make art. More will be discussed on the choice-based art education pedagogy further into the literature review. Baines (2014) discovered in her study that, “empowering experiences offered time, opportunity, and social resources to develop practice-linked identities through authentic discovery” (p.109). This choice-based approach is a great environment for this study on artistic-identity formation in students with learning disabilities through artist-teacher collaboration due to its nature of authentic discovery.

Baines (2014) ethnographic study has provided the framework of learning disabled student's perception of self, society's perceptions of students with LD, the attempts to fit a student into a system that does not accept LD students, and the rethinking of the term and support for LD students. Understanding that identity is a result of social interactions through the work of Wenger (1998), Williams (2017), Greene (1995), Flume & Kaplan (2012), and Kroger (2004). Baines (2014) spoke of how the perceived perceptions involved in interactions with LD students have a strong and generally negative effect on those individuals. Baine's (2014) challenged us to be more aware, awake, and open-minded to how we are and think of how our systems gauge intelligence or ability and how they will ultimately affect students with LD. It is only through our use of the larger educational theories discussed above that we are able to include, engage, and develop the identity of our LD students. I believe that my study will accept that

challenge, to allow students to learn and act as scientists, not science students as mentioned by her participant James. It may be that the artificial label discriminates on the LD community, but the larger social identity is what we, as individuals, have created it to be through engagement of physical and intellectual processes, creating a more authentic representation of self.

The ideal situation of LD adolescent artistic-identity formation is built off the research of Flum & Kaplan (2012), Kroger (2004), and Baines (2014) and furthered by examples of relational classroom and curriculum reviews by Adams (2005). It is through Adams (2005) research we can see applications of identity focused classrooms.

Collaboration

Through the focus of providing and presenting physical and intellectual engagements, collaboration can become the motivation for artistic practice in the art room. Through the participants use of collaboration, artistic identities began to develop. The following is a qualitative representation of the artistic-identity formation in the review of a learner-directed classroom by Jeff Adams (2005).

Examples of collaborative classrooms

In Adams (2005) review of a primary schools art classroom, titled *Room 13 and the Contemporary Practice of Artist-Learners*, collaboration was used as a key tool in its contemporary approach to an art classroom. Although the researched population was different in age and academic culture than my participants, this study was valuable in its validation of a teacher-learner contemporary and collaborative product-based classroom. Age and culture do not play as a distinguishing characteristic of the success of this new classroom methodology. For this reason, this review was applicable to my study.

Adams (2005) initially questions the concept of artist-teacher. Rooted in the necessity to prove that the arts in a classroom could be relevant on a larger contemporary art scale. The term artist-teacher served to bring truth to this possibility through the direct relationship that a dual practicing identity would have with the contemporary art world and thus, through collaboration, to its peers (Adams, 2005, p. 24). He goes on to say, “the idea of the artist-teacher is thus a problematic as well as an enabling concept” (p. 24) due to the nature of balancing dual practices. This does not deter the use of the artist-teacher identity in the classroom as a powerful force behind this learner-directed classroom.

Adams (2005) qualitative research relied heavily on observations and interviews as data collection methods and the definition of collaboration as sharing, critiquing and welcoming new ideas. This definition of collaboration will be applied to my research in both physical and intellectual interpretations. Adams (2005) clarifies:

My use of the term ‘collaboration’ does not preclude individual agency; it is rather a means of describing the context within which an idea is likely to be formed, tested, and materialized, whether it be through creation, reaction, or critical discourse (p. 27).

It was through this perspective of collaboration that Adams (2005) acknowledged the learner-managed artwork and resulting production of contemporary art (p. 25).

Genuine collaborative events engaged learners on a “different level of consciousness in terms of a commitment to a jointly produced work” (Adams, 2005, p. 30). This level of consciousness demonstrated Greene’s (1995) theory of imagination and wide-awakeness. It is through collaboration between an artist-teacher, artist-learner,

and learner-learner that wide-awakeness can be achieved and it is through wide-awakeness that participants' identities begin to take shape and opportunities to align with an artist-identity are presented. *Room 13* represented the development of artistic-identity in its students as a product of collaboration.

The engagement between artist-teacher and artist-learner in *Room 13* demonstrated the relevance and acceptance that arts education should have regardless of experience. This is based on the support and understanding of art students as true artists. "We are a group of artists working together, with the only difference being that one or two of us are technically (and arguably emotionally - although this is dangerous territory) more experienced" (Souness & Fairley, 2005, cited in Adams, 2005, p. 27). When we disregard the labels projected by the education system like teacher and student, we are able to look past the competitive and comparable nature of art making. Without labels there is no us and them or you and I; collaboration then becomes the only means to make artwork. We are open to imagine with each other and through this collective imagining, we become wide-awake to our identities as employers of creativity; as artists.

Choice-based art education as environment

Katherine Douglas and Diane Jaquith (2009), authors of *Engaging Learners Through Artmaking; choice-based art education in the classroom*, have shed light on the pedagogy that is CBAE. Douglas and Jaquith (2009) mentioned, "if we wish for our students to do the work of artists, we must offer them the opportunity to behave as artists, think as artists, and perform as artists" (p. 5). The spirit of choice-based art education employs the awareness of open-minded artist-teachers to foster and develop the artistic

behaviors in students so that they can continue the process of being open-minded to all forms of creativity.

Choice-based art education, though not specifically mentioned, was the pedagogy employed in *Room 13* as it provided, “space, time, varied materials and instruction, and a climate that is conducive to independent work and the development of artistic behaviors” (Douglas & Jaquith, 2009, p. 5). Independence here is implied as the individual choice. By creating a space whose whole existence is to spark exploration and imagination, learners will develop artistic skills through a process of elimination. I refer to a process of elimination as the human habit: learners will gravitate towards exploration, not instruction when given in an open and welcoming environment to all perspectives of art making, processes, and ideas. Exploration leads to engagement with materials and peers and through that engagement, artistic behaviors are formed. Choice-based art education naturally produces a collaborative environment.

Artistic Identity formation

I will end this literature review with the main traits of artist-identity in adolescent students through the research of Kahn (2012). The findings below offer visible characteristics and traits of an adolescent’s artistic identity. Although the artistic-traits were not discussed in regard to adolescents with LD or as a result of teacher-learner collaboration, Kahn’s (2012) presented visible traits that are necessary and valuable in developing a framework of knowledge around my study.

Kahn (2012) studied the way artistic identity presented itself in adolescence in a high school art class. This qualitative research implicated a longitudinal design through a two-year grounded-narrative case study. A plethora of qualitative data collection

methods were applied to the study. It included but was not limited to, observations, interviews, reflective writing, and house visits. Multiple surveys were conducted using the Likert Scale to allow for a more accurate response from the participants.

Kahn (2012) acknowledged the limited amount of research on artistic-identity formation which caused me to devote my study even further to this necessary research. She states, “the existence of literature documenting the emergence of an artistic identity is virtually non-existent”, and “there is limited literature on artistic identity construction” (Kahn, 2012, p. Abstract 56). As a result, Kahn (2012) had to piece together literature on related topics, much like I had to do with my studies literary support. Providing findings on the importance of the adolescent years and identity formation, Kahn's (2012) research established identity components and streams that converged together to develop an artistic identity. “The intentions of my study is to discover whether students express through their art making experiences the emergence of an identity that is artistic in nature” (Kahn, 2012, p. 51). This is where Kahn and I differ in the use of artistic-identity in our adolescent students. Kahn used her findings of identity formation to discover an emergence of this identity in the artwork produced. I will be using her discovered artistic identity traits and components as a marker of student’s deeper relationship with the arts as a result of teacher-learner collaboration. “The focus of inquiry for the study looks to discover if as art skills are developed during students’ high school art learning, whether these emerging accomplishments provide the skills and opportunity for unique expressions about self through their artwork” (Kahn, 2012, p. 51-2). In other words, Kahn (2012) studied how artistic-identity could be used by students in their art making. I will measure if educator’s approach to their teaching can help

students develop these artistic-identity traits so as to have a deeper relationship with the arts.

It is important to note that, “the study does not offer a definitive state about the emergence of artistic identity during adolescence. The study identifies its existence and marks out its territories. The finding of the study suggest further study is needed with a broader cohort of art students” (Kahn, 2012, p. 316). With this knowledge, I will apply Kahn’s (2012) findings as an evolving framework of artistic identity traits as it is the only literature I was able to source of this type of research.

Kahn (2012) used the supporting research on topics of adolescent identity formation and recognized that identity was developed, applied, and used uniquely to each individual. “It seemed clear that the coming together of all the experiences, forces and accomplishments, developmental in cognitive and biological ways, as well as those of artistry were crucial to the emergence of an artistic identity” (Kahn, 2012, p. 98). Figure 4 represents a visual of the conclusion of Kahn’s (2012) research as artistic identity, or dimensions of artistry, as the result of the interweaving of the major converging streams and components of artistry that was observed from her participants.

Kahn (2012) simplified and stated what she found as the most prominent indicators in Converging Streams as peers, art skills, prior art education, culture, and family (p. 27). Kahn’s (2012) definition of converging streams is rooted in the work of William James who worked with Margery F. Franklin, “in her study investigating the inspirational sources of the works of an artist” (p. 27). Thus, converging streams, “is the flow and interaction of thoughts and ideas that were both conscious and unconscious as streams” (Osowski, 1989; Wilshire, 1984, cited in Kahn, 2012, p. 27).

Also simplifying from a larger original list, Kahn discovered the most prominent indicators of components of artistry in her participants to be visual flexibility and imaginative visualization, motivation, art skills, and exploration (p. 34). Components of artistry are seen as the “cognitive and perceptive understanding of self and in relations to the larger environment emerge along with the accomplishments of a variety of technical and artistic abilities” (Kahn, 2012, p. 34). This can be viewed as the skills in conveying one’s intended thoughts through making.

Lastly, the dimensions of artistry, in itself was artistic identity, but it also played heavily with the other two groups. This included the following: openness to creativity, willingness to take risks and experiment, high levels of sensory perception, intrinsic motivation, sustained focus, engagement with struggle and resolution, romancing the artistic self, and determination. Dimensions of artistry, “focuses on converging streams and components of artistry as these enter a relational process in which we encounter the emergence of an adolescent artistic identity, whose major dimensions make it a distinct entity within an overall process of identity construction during the adolescent period” (Kahn, 2012, p. 242). It was the interaction of components of artistry and converging streams that created the multitude of layers that created the individualized artistic identity (see Figure 4).

From my analysis of collected literature, the emergence of an artistic identity in the participants of Kahn’s (2012) study developed in the engagements of self and others through theories of learning by Wenger (1998) and Greene (1995). The converging of streams and components of artistry were the product of imagination, engagement, and alignment of relationships in all aspects of life. “It seemed clear that the coming together

of all the experiences, forces, and accomplishment, developmental and cognitive and biological ways, as well as those of artistry, were crucial to the emergence of an artistic identity” (Kahn, 2012, p. 98). It was seen through Kahn’s (2012) research that the intertwining of collaborative experiences was rooted in their own web of events.

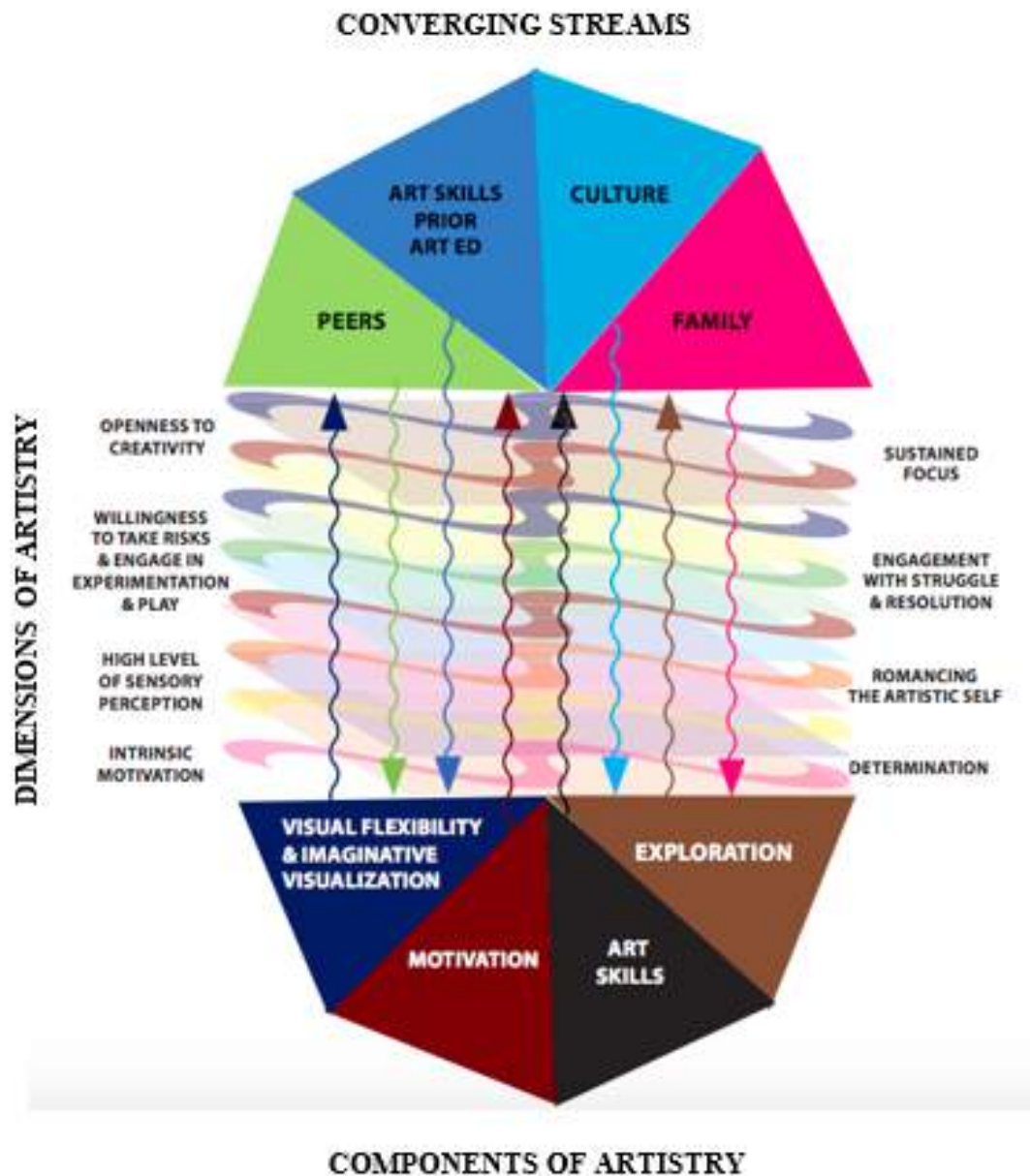


Figure 4. Kahn’s visual representation of the emergence of artistic identity, or dimensions of artistry, through Kahn’s edited components of artistry and converging streams (Kahn, 2012, p. 304).

This event in the art room forms the dimensions of an artistic identity. Students can reach awakeness through the engagements in the art room, that encompass and pull from all engagements of life, that (Kahn, 2012, p. 250). It is through this perceptive awareness of their intertwining of worlds that an artist emerges as a response to an open, accepting, collaborative, and creative space that is the art room.

Kahn's (2012) study will be applied as a foundation of artistic-identity awareness throughout my data collection and as a key focus of my assessment and research. Her findings supported the conclusion of artistic identity as the intertwining of any and all collaborative experiences of identity influenced by the arts through digesting, making, or reflecting on imagination. However, there are areas of curiosity that emerge when anticipating the application of her findings to my community of LD student participants. With the supporting literature by Bain (2014) on identity development of students with learning disability, Kahn's suggested list of dimensions of artistry may be affected due to their conscious LD identity's effect onto their converging streams. I will approach this possibility with more sensitivity to the spectrum that is the dimensions of artistry for my student participant population.

The difference between classroom environments may suggest discrepancies in artistic identity outcomes of my participants. Kahn (2012) worked off a project-based curriculum while I implement a choice-based approach to my classroom. I anticipate that the environment that I offer will allow for more physical and intellectual intertwining of participants dimensions of artistry that will encourage the development of artistic identity.

It is through the support of the listed literature that I approach my study of the effects of teacher-learner collaborative work, both physical and intellectual, to better understand its influence on the development of artistic identity on high school cis-gender females with learning disabilities in order better apply the artist-teacher identity as a tool in the choice-based art classroom.

Gaps in literature

As I collected and pieced together literature to speak to the multiple moving parts in this research, I inevitably came across gaps in important sources or gaps in present source study parameters. The main gaps developed around the following research topics; adolescent identity formation in a school setting, identity formation of students with learning disabilities, and the artist-teacher as a purposeful tool for collaboration.

I have found few sources that speak to my study specifically and within the discovered sources authors have made clear a need for more research into the classroom environment and its effects on identity. Flum and Kaplan (2012) reference Cole, Cole, and Erikson (1989,1968) in saying, “experiences during adolescence, particularly in social contexts such as schools, carry pivotal meaning in people's lives, among other reasons, because of adolescent’s emerging cognitive capacity, which, in turn, elevates their self-reflection ability and develops in tandem with identity” (p. 241). A learning environment plays an important part in the identity formation of adolescence in two ways, the increase in academic abilities have shown a relation to the successful development of identity and school as a social opportunity of engagement and meaning-making affects identity development. Although I was able to find information in regard to adolescence, identity, and school separately, I still find that in order to gain a deeper

understanding of this issue, more literature would have been needed in the specific relationship between the three categories together. My first gap exists due to the minimal research on adolescence identities in schools. However, I do not ignore that there is much literary support around identity formation in adolescence in general, as some of that information will be mentioned within this study through the works of (Kroger, 2004 & Flum & Kaplan, 2012).

The second gap exists in the area of identity formation of students with learning disabilities. Similarly to the need for additional research on the aforementioned gap, literature on identity formation of students with learning disabilities are scarce. In the work of Baines (2014) I was able to form an understanding of identity in students with LD being affected by the institutional, social, and personal perspective of oneself having a learning disability. Baines (2014) quotes, “once again, his disability label became more than a set of services or a useful explanation for this learning problem. Instead, it challenged him to answer questions about who he was and, consequently, where he belonged” (p.4). Although Baines (2014) provided insight into the LD label having an effect on a student's identity through the heavy powers of social and institutional perspectives through the outcome of formed identities, it struggles to quench my search for how identity is developed in LD students in relation to the challenge of the label. I was looking for research that could be used to compare the identity formation of “regular” students and that of LD students. I was unable to find this direct information although the work of Baines (2014) did strongly suggest that there is a strong social influence. This suggestion is similar to the research in identity formations and identity formations in schools.

Lastly, I have been interested and inspired by the reviews and research written by Jeff Adams (2003, 2005, 2015) on collaborative classrooms and the need and power of collaboration. His work will be further discussed in the next chapter. As I draw much excitement in finding research in support of my study, I have not come across literature that addresses the idea of artist-teacher collaboration as a purposeful tool for identity formation. Specificity in how to use the artist-teacher identity through collaborative activities has not been found in my literature search. Budge (2016) mentioned the artist-teacher as a model of artist behaviors to students in her research. This will also be elaborated on in the next chapter. However, this research takes place in a college setting while my research will be focused on a high school setting. In addition, Budge's (2016) teacher participants were studied for their modeling as rooted in being an artist naturally, not the purposeful use of the artist-teacher identity as a tool.

Kahn (2012) provides research on the artist identity traits found in high school students through her study. Her research is valuable in recognizing the artistic-identity behaviors and traits throughout my research. However, it does not cover the focal point of my study of engagement between artist-teacher and learner and its effects on identity formation. Kahn's study does not use the teacher as a major source of identity formation as well, compared to my study, where it will be of main focus and be used as the main tool.

Most of the gaps are products of minimal research to date on that topic. For example, there is limited literature on the development of adolescent identity in school settings and of learning disabled students in general. I have also found no research or literature in the area of identity formation in adolescents with LD in relations to art. An

additional gap revolves around dissimilar settings or age of participants in the studies within the found literature. The research conducted by Budge (2016) has been completed on the artist-teacher in college settings or the perspectives surrounding the artist-teacher as a tool was applied to college settings with teachers or college students as the focal participants. Due to these unforeseen gaps in the literature, I have sourced information from multiple authors discussing relational findings in a situation as close to my study as possible. In addition, I argue that due to the expected call for further research on identity formation in LD adolescent students, artistic-identity formation in adolescence, and the purposeful use of the artist-teacher identity as a catalyst for artistic identity formation in our students; my research will fill those gaps with a unified study between all themes (see Figure 5).



Figure 5. Visual of this study's task to fill in gaps in current research.

Summary of Literature

The development of artistic identity during adolescence is supported by the aforementioned literary findings in artistic identity characteristics, the importance of engagement in identity formation, and identity formation theories. It has been made clear that collaboration by many degrees is the most important and necessary tool in creating an identity. The common factors in all supporting studies on identity formation were the involvement of a genuine, cross-generational, learner-directed and the overall

establishment of peers in collaboration. It all suggested the creation of a real-life world of art making in the footprint of a classroom to encourage, develop, and foster identity that is specific to the arts. Through the intertwining of components within ourselves and experiences outside of ourselves that we begin to understand our role in the larger world. To cater this experience in the art room is to create an understanding of ourselves as artists and develop an artistic identity.

The encouraged real-life experience calls upon the use of the teacher as more than a manager of the classroom and the classroom to be a place to practice choice. To fit the expectations of all necessary components in developing an artistic-identity in adolescents we must use the teacher as an artist and an adult figure. Our role as artist-teachers has become our complete identity. It is through the actions of *being there* and *being with* that we straddle the gray line of artist, teacher, manager, and adult.

Through the gaps on identity development in school environments, identity in students with learning disabilities, specifics on cis-gender female identity formation, and the purposeful artist-teacher identity as a tool through collaboration, I have grown interested in expanding the research to further my understanding of self in the art classroom. Being one who identifies as artist-teacher and witnessing the hesitation of ownership of an artistic identity in my LD students, I feel that I can do more to promote the true spirit of art. This feeling and the existence and lack of certain topics of research have inspired me to conduct this study. It is through my research that information from all separate themes came together to create findings for the view of art teachers and the use of their artist-teacher identity as a tool in fostering artistic behaviors and developing an artistic-identity in adolescent female high school students with learning disabilities. I

hope that this research will provide a wholeness to all teachers tackling the issues of an artist-teacher identity in the classroom.

The application of this literature will present itself in the following chapter as I employ the educational theories of Wenger, (1998), Williams (2017), and Greene (1995) in a choice-based art classroom with cis-gender female students with learning differences.

Chapter III: Methodology

Design of the Study

Setting

This study took place at an independent co-educational school in Strafford, PA. The school is a K-12 college preparatory institution where the student population is approximately 267 students this year. This institution was founded 41 years ago, in 1976 by a small group of parents, to meet the needs of students who have learning disabilities. “Many of the students have diagnosed learning disabilities including “dyslexia, dysgraphia, dyscalculia, executive function disorder, ADD/ADHD, auditory processing disorder, or they may simply need a small classroom environment in order to be successful” (Woodlynde School). This private institution is led by a Head of School and two Assistant Heads of School. One assistant for the K-8th-grade program and the other for upper school grades. The school is managed by a group of board members made of parents of alumni, alumni themselves, or figures that have other associations to the school.

The art program at this school is limited to two art teachers. One full-time and one part-time art teacher make up the fine arts program. We are responsible for writing, implementing, and adapting the curriculum to the needs of our students. I have adapted the sixth through twelfth-grade art curriculum to a choice-based pedagogy earlier this year to bolster the successful digestion of the spirit of art making from my students through this approach. In addition, this teaching methodology helps to build a community of artists as collaborators and sources for knowledge. The implications and direction for choice-based art education has also been supported for this study in the

literature review section of this thesis. This approach to art education feeds the holistic art educational goals of artist-teachers and helps to build the artist culture within the school. Additionally, the fine art faculty has additional managerial responsibilities in the school including promoting and maintaining an interest from students for the arts through afterschool art programs, representation of artwork around the school, and the annual Celebration of the Arts show. Within my expansion of the art departments shift of focus towards artist identity and not artist product, I had grown the annual art show from a one-night event to a week showing throughout the hallways with an evening reception and a morning coffee event. I have made it a mission to better represent the arts in the school through the programming and extended art show that had started with a one-night celebration my first year to a week-long event to celebrates process, discovery, individuality, and ownership.

The art classroom is in one of the more secluded hallways of the school. Next, to the computer room, music room, and cafeteria, sits the location of this study. As you walk into the art classroom you are welcomed with a wall of windows that either let through an enormous amount of bright sunlight or fills the room with gray gloom on a rainy day. Standing in the doorway, off to the right is a kiln room and an unbarricaded dark room that is now functioning as a storage space for artwork. The other side of the classroom holds the corner office for the teacher, the four sinks, a closet, and the smartboard. The entire classroom is engineered with cabinets; many used to hold extra supplies and the remaining as storage for students projects. The classroom is organized in centers as it operates within a choice-based curriculum. From drawing to weaving to clay; all centers are labeled from the ceiling with a poster and tables are color-coded to

match the poster. The remaining areas of the walls are covered with handmade posters, directions, techniques, supportive word, reminders, and other visual aid to support independent learning. The class, when observed as a whole is very stimulating, and like all art room, may have to be observed longer to see the organization systems set in place.

Participants

The study took place every other day during the last period of the day when the Arts Concepts class would meet. Students were expected to maintain one-hundred percent attendance in the duration of the study. Enrolled in the Art Concepts class were sophomores, juniors and seniors. All had expressed an interest in continuing their art practice, as I had previously taught them in prior art classes. I taught all the students before and have personally allowed them into the class due to their dedication, curiosity, or skill in the arts. The girls specifically range in age from 16-18 and represent a socio-economic, racial, and academic diversity. Due to the nature of the school, students were from all areas of the Philadelphia region; resulting in different socio-economic, socio-cultural and financial backgrounds. There were students from the city of Philadelphia who were using scholarship and district support to attend our school learning alongside students who come from wealthier family who are able to pay full tuition and students in between. Many students have a diagnosed learning difference, undiagnosed but observed difficulties in learning, or health implications that have led them to require specialized support as this school can provide. I selected this class due to their position in the high school art curriculum, dedication to the class, position in artistic identity development, and the relationships developed between myself and the participants.

I had taught all the students for a minimum of two to a maximum of three years at the time of this study. I operate my classroom through a choice-based approach, and this class particularly had become comfortable in using and governing the shared space as a studio. Students would walk into the classroom and immediately gather their work and materials and were quickly ready with questions for the teacher. The students were eager, even those who had a difficult time taking art seriously from the beginning. The maturity and respect for this space had been instilled in them for years now but some students' personal objectives caused moments of distress in the classroom.

I decided to focus specifically on cis-gendered female students in the Art Concepts class due to two reasons. The first was a personal interest in female identity development, as I; identifying as female, had experienced growth towards artistic identity. Another was the possible value a collaboration-based art environment could have on the identity development of my female students. I had valued these experiences in my college career and literature stated the importance engagement has on development of identity. I wanted to research the benefits of a community-growth focused environment to help my students value their identities as artists as it provides for a larger community effort of artistic development. The Art Concepts class was where I really began to see the kind of dedication needed to foster this study due to all the structures and values set in place between student, teacher, and classroom. For this reason, I sourced my participants from this class.

In the Art Concepts class, students are given more freedom in all aspects of making and are heavily pushed, through presentations, critiques, readings, videos, and dialogue to challenge their idea of art and the art that exists in the world in the past and

present. The individualized art work and the perspectives of the artist-learners is unified through the ideas and concepts of art making discussed in class at that time. Students are presented with a common type of artwork, provided the history of that art type up to contemporary art practices, and challenged and encouraged to create their own interpretation relating to the form of art work discussed. This approach utilizes and assesses the techniques and skills of material use learned in years prior to push the individual ideas of the students.

Compared to the two prerequisite classes in the tier system, the Art Concepts class builds a student's style, themes in work, interests, process, organization, and perspective; this is generally the class where I see the most development from student to artist. This is also the class where students begin to take more pride, responsibility, and ownership for their work. They begin to delve deeper into what art is to them and how it can be created. They are encouraged to react to the information provided on the type of art work and organize their project in their own timeline. Deadlines are student-managed due to the vast variety of artwork ideas purposed; scale and detail of work vary depending on students and their project.

The students in this class were my students for two or more years. Some have participated in classes and/or after school programs. We formed a trusting relationship with each other as a result of the years working together, but also because of the genuine and student-focused nature of this class. I met with this class every other day during one of the shortest periods in the schedule. This thirty-two-minute class met during the last period of the day which caused complications in scheduling as some students left early for sports, the class was cut due to school-wide activities held at the end of the school

day, and early dismissal or no school due to snow days. The intrusion of this class, due to the reasons listed above, students found it difficult to stay focused on their artwork and its objectives.

Additionally, it is important to address the implications of a learning-disabled community of student participants. Reference Table 1 for the associated learning disabilities or difficulties of the student participants. The undiagnosed, but observed, learning differences have been added by their learning specialist. Many of the participants were challenged by their anxiety levels as a result of, or separate from, their learning disabilities. As mentioned in the work of Baines (2014), a learning disability is proven to challenge the identity of adolescent students in an academic setting and progress to challenge that of identity outside of school.

Participant	Grade	Diagnosed LD	Undiagnosed but observed LD
Violet	10	Specific learning disability in reading	<ul style="list-style-type: none"> • Executive functioning difficulties • Weakness in memory
Coral	11	<ul style="list-style-type: none"> • Specific learning disability in reading, written language, mathematics. • Speech/language impairment 	<ul style="list-style-type: none"> • Weakness in working memory skills. • Needs additional time to process auditory information. • Struggles with inferential comprehension. • Easily tires when engaging in effortful, mental work. • Weakness in math fluency and solving math problems
Green	11	N/A	<ul style="list-style-type: none"> • Weakness in processing speed. • Anxiety related to perfectionism and is uncomfortable with making errors

Table 1. Overview of student participants and associated disabilities and difficulties in learning.

Researcher role

As a researcher and participant, my role was to conduct the study in addition to creating and participating in the study. As the artist-teacher in the classroom, I supplied myself as the teacher and modeling artist in the classroom, in addition to documenting and observing the student's reactions to my new role and behavior as artist-teacher. The artist-teacher qualities have been addressed in more detail in the literature review. Imms and Ruanglertbutr (2013) spoke of the internal circumstance of the artist-teacher identity. Hatfield, Montana, and Deffenbaugh (2006) spoke of the artist-teacher identity being influenced by schooling and career. My role as teacher to the students was less managerial and shifted to be a more collaborative approach as a fellow artist and peer through the implication of my artist-teacher identity. It was through this act of creating a true community-based learning environment that I was able to be there and with my students. The act of being a researched supported my actions of *being there* and *with* my students as it forced me to be open-minded and aware of my students and their vulnerability to the act of developing an identity and growing up. In conjunction to the shift in my position and perspective, visiting artists helped to change the environment to encourage artistic identity growth and build an artist community through their actions of *being there* and with my student participants as well.

Research procedures

An incorporation of my artist-teacher identity through intellectual and physical collaborative techniques, in addition to, two visiting artist residencies in the classroom were the alterations of the current classroom culture. Collaboration occurred through physical actions and verbal communication and its resulting influences on the personal

artwork created in the classroom. The visiting artists and I became collaborative participants of the class instead of managers or overseers of progress. There was no curriculum change or other environmental shifts applied for this study. The intended lessons for the year were carried through and the layout of the classroom stayed the same as before this case study. However, handouts and small changes to the beginning of class were added as a result of theoretical coding strategies and its resulting teaching techniques. This will be further discussed in chapter 4 and 5.

Students in the Art Concepts class continued their work as they were met with small changes in teaching styles from the artist-teacher and given engagement opportunities with visiting artists. Students were expected to engage with visiting artists, teacher, and peers in collaborative endeavors. These collaborative opportunities and teaching techniques were applied to help create an environment that addressed the needs of an LD and female community and in which artistic identities could develop.

Due to the coding and analyzing process employed for this study, the additions made to the class occurred throughout the case study and not in one single time. Changes were conveyed to the entire class and my participants fully; they were aware of why a handout or engagement opportunity was being applied. I conducted the general introduction of the visiting artists the class prior to the artist's arrival to not waste time in engagement or collaboration, where the furthering of this introduction naturally occurred. Visiting artists created and supplied their own PowerPoints to be presented to the students. Both visiting artists were cis-gender female individuals and resided in the classroom for three days each. My participants engaged with them on two of the three

days due to their schedule rotations of elective classes. However, their presence in the school was recognized due to the small environment of the school itself.

Surveys, journal questions, and interviews were given only to my three participants. However, the teaching strategies and engagement opportunities were available to all my students in the Art Concepts class. My presence in the classroom as an artist-teacher was available to all students in the class, it is simply that I only collected data from the selected three participants.

Ethical considerations (biases and protection of data)

I conducted meetings with students and parents. Consent forms and an email describing the study were distributed two weeks prior to the start of the case study to the students and parents. One parent scheduled to meet during this time. A meeting with the students was conducted during the students' lunchtime due to the limited availability of time before or after school. During this meeting, students were provided with information about the case study, its implications, participant the limits of their participation, participant rights, and an invitation to participate. There was a total of three weeks before the start of the case study for parents and students to ask questions. Four consent forms were returned during this time, however, only three students participated through the entirety of the study.

E-mails and phone calls were made with visiting artists and artist-teacher participants to relay study information, participant rights, and answer any questions regarding their participation. An important ethical consideration was the time between the forms, meetings, e-mails, and phone calls and the study itself so that any questions or

uncertainty can be resolved, and the study will involve knowledgeable participants with approval. See Appendix A-I for all consent forms, rights, and recruitment letters.

Student participants received no financial reward for their involvement in the study. However, I have supplied a party for the participants in honor of their participation. A verbal and written thank you and acknowledgment was sent out to the families of the participants. Visiting artist participants received a monetary amount for their services provided as a resident artist from the school as this is an annual art class activity. Teacher participants were acknowledged and celebrated through a hand-written letter of gratitude from the researcher. None of the celebrations were shared at the start of the study so that student participants would not be swayed to participate non-genuinely an the end reward.

Students were strictly selected by their gender identities, disabilities, and enrollment in the Art Concepts class. Permission and consents were sought from students, parents, artist-teachers, and visiting artists. Anonymity was applied through code names in reference to a color. The resulting data was stored on my personal computer, external hard drive, and physical binder. Hand-written reflections and data were safely guarded in a notebook that will travel with me to and from the research site. My corner office was off limits to students and was located in a secluded area of the classroom, so all data was safe in the confines of the office space. Additionally, data was kept safe in a private office space at home.

Alongside the protocols of ethical research, I also maintained my biases as to ensure an objective research study. My researcher biases lied in the close relationships I had with my students and my anticipated result as affected by the collected literature.

The close and comfortable relationship I held with my students presented itself as a bias; I wanted to push them into experiences not self-chosen for my assumed benefit to their artistic identity. To gather true data on their behaviors and its cause, I needed to allow them to follow their personal decisions. This study relied on the natural creation of identity development, not the taught and preached version that could have resulted because of my biases. I challenged my teacher tendencies of authority and relied more on my participation as an artist and peer to control this possible bias.

My secondary bias of an anticipated result was also monitored. This resided in my actions in the classroom in addition to the role of collecting data. I had to control the tone and phrasing of interview questions as to not verbally push my students to rely on myself to provide answers and feed my participants to mimic the collected literature. I made sure to promote data collection methods with gratitude and give participants the amount of time they needed to answer questions or fill out surveys and journal questions.

Due to the learning disabilities and anxiety that exists in my study community, I was patient and aware of the time needed for my student participants to process and respond to the interview questions, journal questions, and survey responses in a comfortable stress-free environment. I provided the opportunities for participants to provide more answers after the initial time of the interview or journal entries.

Research Methods

Type of study

Through this concentrated experience of teacher-learner collaboration, a within-site bounded system case study supported by grounded theory and focusing on student artistic identity formation occurred. The referenced “problem” of this study was viewed

in both the past and present to myself and to the greater application of arts education.

The ill-prepared and under-researched engagement of the artist-teacher identity experienced in my undergraduate courses was a problem that instigated this research. I expected that through this research, artist-teachers will be provided tools and perspectives necessary to teach for artistic identity development in their students using their dual identity as a tool in the art classroom.

A within site bounded research methodology was utilized for the control it has on participant variables and environmental concerns or disturbances. Specific methods of data collection were used for its' ability to most accurately record and translate the genuine responses and acts of the participants. The plethora of different data collection methods were utilized due to the accommodation needs of my students and the depth of information each form can collect. Different data collection methods were used in accordance with the accommodations per the IEP's and additional observed needs of my students. Additionally, due to the variety of data collection methods, I was able to collect both external and internal accounts of this case study experience. I believed that a personal approach to a qualitative study, in combination with the existing student-teacher relationship, would result in a truthful investigation to this case study grounded in theories of identity formation and perspectives of art education described in chapter 2.

Grounded theory research supported the overall findings and outcomes of the study. Literary support from Jeff Adams (2005), in addition to personal experiences, created the drive for this study that investigated the current perspectives of the use of artist-teacher identities by teachers, critiqued and implemented learning theories put forth by Wenger (1998), Greene (1995), and Williams (2017), and analyzed those theories with

the collected data. The grounded theory approach assisted in coding and analyzing the gathered on the development of artistic identity and its' variables and influences over the collaborative experience.

The case study collected information on each individual participant and her experience, new developments, and perspectives on confidence and identity growth as a result of the implication of this new pedagogical approach in my classroom. The collection of data from three participants were then analyzed for commonalities or patterns to address possible outcomes and necessities for this community. In addition, the collected data was reflected upon alongside the quilt works of literature in chapter 2. "Grounded theory can be seen as a bridge between confirmatory and discovery research" (Taber, n.d.) Grounded theory provided structure and value to my collected data while also directing the direction of this research through the support of axial, selective, and theoretical coding. The application of these strategies will be further explained in chapter 4.

Data collection methods

The various methods of data collection on student participants were performed through this case study. The study started and ended with a one-on-one semi-structured interview that allowed for as much participant and inquiry-driven responses as possible. Student participants received the same introductory questions to the interviews. Proceeding questions differed depending on the path of the conversation. These interview questions are located under Appendix J and K. Throughout the twelve-week study, the participants were audio and video recorded during their eighteen thirty-two-minute classes. These audio recordings were transcribed and used for analysis. The

protocol used for this documentation of observations are located under Appendix R. The video recordings captured student movements in the classroom to see if their ownership of the classroom and confidence in using the space or the number of conversations changed or increased throughout the study. Audio recordings and student artwork were used to assist or support the video recordings and responses to surveys and interview questions. Each form of data collection was used to either cross-reference or support each other's claim.

The participants also receive a daily survey at the end of every class (see Appendix M). This survey collected information on participants confidence level, artistic identity, anxiety, and preparedness levels compared to the class prior. There were two journal prompts focusing on participants female identity that were distributed and collected (see Appendix N and O). Due to some of my students writing learning disabilities, I provided an interview or video options for the journal entries. Many of the student-participant data collection methods were aimed to address Kahn's (2012) observed list of traits in artistic identity formation through internal reflections or external accounts.

The artwork was used to gauge the presence of engagement, collaboration, and exploration through a willingness to take risks and experiment. Traits of personal motivation through sustained focus, engagement with struggles and resolutions, an increased awareness of perspectives and work through increased sensory perceptions, dialogue, digestions of that dialogue, confidence growth in a personal way of using materials, the studio space, and the people in that were observed through the finished artwork. The artwork was a manifestation of the overall collaborative experience. Their

work expressed; through the support of additional data collection methods, their reactions to collaborative opportunities in the classroom supplied through this study.

The use of a variety of data collection methods employed through this study is supported by Creswell (2007) because I was “explor(ing) a real-life, contemporary bounded system or multiple bounded systems over time, through detailed, in-depth data collection involving multiple sources of information” (p. 97). Through the analysis of information gathered from this case study, findings formed a composite of cycles that further explored, described, and defined the practices of a teacher-learner collaborative arts classroom. Grounded theory research was utilized to generate findings in this regard as Creswell explains, “a grounded theory study is to move beyond description and to generate or discover a theory, a unified theoretical explanation” (Corbin & Strauss, 2007, p. 107) for a process of an action” (2007, p. 83).

Each data collection method supplied this study with valuable information unobtainable by a different method. It was the collective use of all methods that supported the results of this research that will be presented in chapters 4 and 5. Reference Table 3 for the timeline and schedule of data collection method applications.

Data Collection

Context of study

The classroom culture was of mutual respect for others and the physical room because it was a community of individuals with similar expectations of themselves and a mindful understanding of their peers. Due to this equal ownership the physical class and its ideals, I found myself engaged in my personal artwork, participating in student or teacher-led conversation, and assisting students through technical difficulties. I was able

to engage as a participant in my research due to their independence. My relationship with my participants allowed me to approach each student with an understanding of their learning disabilities, their sense of humor, and personality.

Literature sources

Many literary findings used student work, surveys, observations, and interviews to capture data for the specific studies of collaboration and artistic identity growth. I incorporated the same methods to gather data for this study in addition to journal entries and critiques. The critique data collection method, used by Kahn (2012), allowed her study to discover the existence and depth in which students spoke of their work. She found this to be a trait that contributed to artistic identity. By incorporating a critique into this study, I was able to determine the existence and depth of this trait within my participants. This method did disrupt the dynamics of the class because it was a practiced activity in my class.

The addition of journal entries acted as safe and private ground in which to share information. Due to the sensitive nature of gender identity, I wanted to provide my students with a format in which to comfortably share that information. At moments, journal entries confirmed my observations of their gender identity observed through video and interview sessions.

Methods of data collection

These data collection methods collected data on three female students in my Art Concepts class. Observations were the main component in this study due to the study itself having a focus that emerges consciously and subconsciously through words, actions, and mood. The video data collection method captured information that was not

verbally shared due to the participants not knowing the importance of their behaviors and conversations. Throughout this study, I played a shared, but unified identity as a teacher, artist, and researcher. By participating as the artist-teacher collaborator I was involved in the act of observation. Throughout my participation, I was able to live, observe, and digest my actions and my student's actions to include in this study as data. This unified persona created a deep relationship to the study itself; possibly providing data that could have only be discovered through the act of participation in the study. Audio recordings were also conducted to capture data in areas that the video camera could not, due to distance and sensitivity to sound. The audio recording device traveled with the artist-teacher throughout the room or was left on a table with the most participants.

Observations occurred in thirty-minute sessions every other day for twelve weeks. This was the normal schedule for the students in the Art Concepts class. Reference Table 2 for a visual representation of data collection methods used throughout the study.

Interviews were applied to document participants perspectives of their developing identity and artistic actions in class. Interviews collected a complexity of information from participants because it allowed for the opportunity to follow leads or ask for details or elaborations. Due to the frequent nature and commonality of conversations between myself and my students, interviews were less intimidating for some participants compared to writing in a journal. Many of my participants needed scaffolding to questions to receive whole answers. For this reason, interviews were also an accommodation for my participants. The interviews were semi-structured so that conversations developed in a fashion that was most natural and meaningful for the study

per student per time. Each session lasted between one to two hours and data was collected through audio recordings.

As described prior, the process of art-making was the focus, however, the artwork was used as support or exemplars of the data provided by the participant and collected by the researcher during interviews, observations, journal entries or surveys. Their personal artwork instigated collaboration through its necessity to form and develop. The collaborative artwork created together as a class acted as a metaphor for my participants' existence in the classroom. This will be further discussed in chapters 4 and 5.

Photographs of student and teacher art were collected with the participants' knowledge and approval to accompany the data collected through other means. Personal and collaborative artwork was also used to gauge a visual growth in experimentation, which is an artistic trait.

Journals prompts were distributed to student participants throughout the study on the same day. However, entries were returned on different days due to the participants' responsibilities outside of school or because of their difficulty in answering the questions. Journal prompts were assigned two times throughout this research.

What do I need to know?	What kind of data will answer the questions?	Participant Group	Data collection methods
Perspectives of artist-teachers on their dual identity use and development in the classroom.	<ul style="list-style-type: none"> Information on personal experiences and history within that identity development. Current use or lack of use and reasons for and against its application in the classroom. 	1. Artist-teachers	<ul style="list-style-type: none"> Interview.

Acknowledgment of the student artistic identity will produce data on what artistic identity is and how it can be seen in our students and why it is beneficial to teach towards this development in art.	<ul style="list-style-type: none"> · Observations and listening for language of students in the classroom and changes in language, concept, art-making habits, and confidence in the use of the art room, art materials, and ownership of artwork through critiques. · Documentation of critiques and journal entries. · Interviews of student's perspective of any changes to self as an artist. 	1. Artist-learners	<ul style="list-style-type: none"> ● Artwork ● Observations ● Critiques ● Daily surveys
The focus on female students with LD will provide information on their specific artistic identity formation and how it may differ which will provide information on how we can teach towards identity development in the art room in LD students.	<ul style="list-style-type: none"> · Interviews of the before and after perspective of self as artist · Observations and listening for language of how students self-identify. 	1. Artist-learners	<ul style="list-style-type: none"> ● Observations ● Daily surveys ● Interviews ● Journal Entries

Table 2. Representation of each data collection method used in order to obtain the necessary information of artistic-identity for this study.

Journals collected data on the participant's perspective self in a manner that was more private and personal. Due to lack of a due date to complete a journal prompt, my

participants were able to truly digest and provide deep reflection. For those students who have difficulty writing an option of recording a video journal entry was provided.

A daily survey was distributed at the end of each class as an exit ticket using the Likert scale approach. The Likert scale was used to gather information on the participants' anxiety level, preparedness for class, confidence level, and relation to artistic identity. The questions were repeated throughout the entire study. "A Likert-type scale assumes that the strength/intensity of experience is linear, i.e. on a continuum from strongly agree to strongly disagree, and assumes that attitudes can be measured. Respondents may be offered a choice of five to seven or even nine pre-coded responses with the neutral point being neither agree nor disagree" ("Likert Scale", 2008). This specific type of survey was used to observe specific events that triggered more agreement or data of student perspective on a linear scale. This was also used to gauge a direction of growth as a result of my student implications on the environment. This documented valuable data on the influence of all applied methods to prompt artistic identity development.

A single critique was conducted with all students in the classroom. The critique was used to collect data on participants confidence level and ability to explain art work, depth of concept in a personal piece, verbal explanation of the use of collaboration and experimentation, and confidence of artwork and self in the class. The critique was video and audio recorded as the researcher was participating in the critique as a fellow artist in the room. The critique was important to this study because it was another outlet for students who were uncomfortable in the one-on-one interviews, had difficulty writing or had anxiety in recording a video to participate and demonstrate their changes in artistic

identity through this study of artist-teacher collaboration. Critiques, in my classroom, are generally between students and so I was curious to see if a dialogue with each other would prompt collaboration or demonstrate more student confidence due to the result of artist-teacher and student collaboration.

Limitations

The limited twelve-week schedule of this study influenced limitations on the frequency of data collection. Constraints were placed on the amount a method was used due to the time constraints of this study. Due to the population of students all having a learning disability, I provided multiple methods of data collection at a limited frequency to ensure validity through triangulation. The number of participants had also been determined as a limitation - there were only three female participants in the Art Concepts class resulting in a small scale to determine whole community analysis. Through the small population of participants, a limited frequency of data methods, but a dense selection of data collection methods, accurate and genuine response of the participants; reflection of the environment, self, and artwork were achieved.

Data Analysis

Organization of data

As data was being collected using the various methods, all data was transcribed onto a computer and all hand-written notes were transferred into the computer. With all information in a similar format, I either printed and cut out significant findings or digitally highlighted and added comments to begin my coding process. Data was organized chronologically by data type in digital matrices as I was be looking for a

pattern in confidence and artistic identity development that was instigated by the implications of this study such as techniques or teaching modeling.

Coding of data

Through the use of grounded theory research, a set of axial coding, selective coding, and theoretical coding occurred. “Axial coding emerges in which the researcher identifies one open coding category to focus on and then goes back to the data and creates categories around this core phenomenon” (Creswell, 2007, p. 86). Through an induction process of the data, axial coding immediately discovered the roots of the collected data. Axial coding instigated selective coding and theoretical coding as the following raw data was grouped into a cycle and analyzed through filters of relevance and produced an action to be applied to the case study. This collection of coding strategy analyzed and applied new applications and formed new directions of data collection.

Methods of Analysis

Each participant was associated with a color to grant anonymity to their identity. All gathered and transcribed information from each participant was saved in a digital file under participants code name. Physical paperwork was stored in a binder under participants code names but also saved in a digital format on the computer. This structure of organization helped provide clarity and security once the analysis and coding process began. Coding occurred in both physical and digital formats, however, both types of coding were similar in process. Important information was induced from the collection of data by highlighting and taking notes. All data, once transferred or transcribed into a digital format, was placed into a matrix that tracked its collected data (see Appendix W). An in-depth review of the applied coding and analysis strategies will be discussed in

chapter 4. The coding and analysis process resulted in observed repetitive behaviors in my participants, individually and as a whole, in the beginning, during, and at the end of this study. These observed behaviors became my themes. Due to the nature of my coding strategies, several themes, and its associated cycle, were quickly observed early in the study. The themes then grew to include teaching strategies as a result of theoretical coding within the process of research. Due to the appearance of themes early in the study, the development of themes using data was like that of a tornado. Each theme

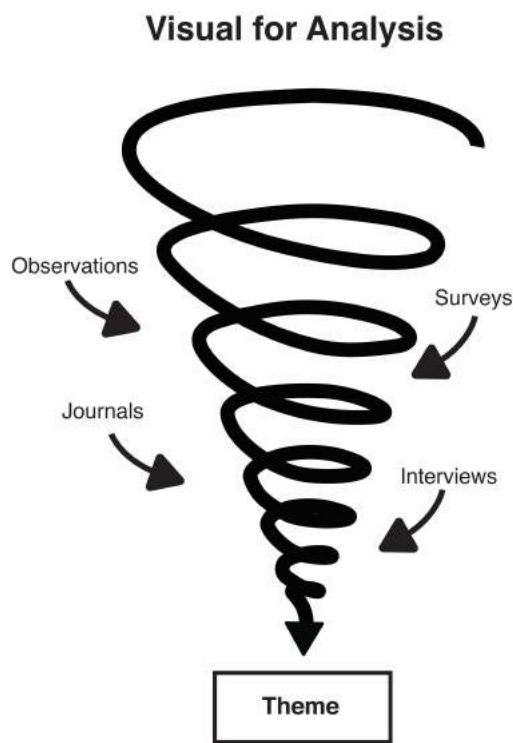


Figure 6. Visual of the applied analyzing process. Themes were developed as a result of accumulated data from varying data collection methods.

induced from the data became evidence that built the evaluation of its associated cycle. All data types were sourced for each cycles analysis.

As the analysis process grew from the gathered information from the study and its relationship to the literature, through similarities and differences, coding was of utmost importance to ensure reliable findings from the data gathered throughout the study. Relatedness and similarities in each participants perspective of environment, self, and

work, created the results of this study. Peer input and review was requested in order to relay reliable analysis of the information and nullify researcher biases that arose. The analysis of my study will be presented in this thesis through visual diagrams of coding

strategies and thorough qualitative explanations of each process. Raw data will be presented through photographs and digital matrices.

Timeline for the Study

Narrative paragraphs on process

My case study started and ended around the third quarter of my participating institution. The format of the study was systematized so that it did not disrupt the student participants anticipated school schedule. The study immediately began with interviews, surveys, and video observations. Journal entries, more surveys, documentation of artwork, and additional video observations occurred throughout the entirety of the study. The study concluded with a final interview.

Proceeding the initial step was the continual collection of data from participants through recorded observations, conducted and semi-structured interviews, and assigned reflective journal entries. Surveys from students were collected at the end of every class to gather data on any events that spiked or depressed artistic identity formation. This information helped in understanding what specific classroom engagements or activities helped form an adolescent's artistic identity. Scheduled interviews and assigned journal entries were distributed throughout the duration of the twelve-week study about a month apart. These methods helped gather material on the overall effects of artist-teacher collaboration as a tool in adolescent artistic identity formation. Observations and candid audio recordings of engagements occurred throughout the entire study. These methods assisted in documenting changes in students actions and routines of engagement to show identity growth throughout the teacher-learner collaborative curriculum.

Chart/Table

Month	Process	Steps to Accomplish
December - January 26th	<ol style="list-style-type: none"> 1. Seek Site Approval 2. Seek Participant Approval 3. Prepare for Study 4. On-going Literature Review 	<ul style="list-style-type: none"> • (Dec. 9th) qualifying review • Scheduled and officially met with school for case study approval • Scheduled and met with parents and student officially (in-person, phone, or email) for a description of the study • Distributed and collected most participant consent forms from all necessary parties (School, Tangerine, Coral, Violet, and Green) • Created foundations for necessary surveys, journal entry questions, rubrics for data collection methods of observations and interview, possible interview questions (semi-structured and will change) • Continued to research necessary literature
January	<ol style="list-style-type: none"> 1. Organization of study approach with physical and digital folders to secure collected data entries 2. Launch case study (1/29/2018) 	<ul style="list-style-type: none"> • Collected all consent and participant forms • Equipped classroom with camera and program. • Conducted student participant initial interviews • Began video/audio observations
January 29th - April 12th	<ol style="list-style-type: none"> 1. Collecting and Analyzing Data 	<ul style="list-style-type: none"> • Ongoing case study with student-participants
February	<ol style="list-style-type: none"> 1. Collecting and Analyzing Data 	<ul style="list-style-type: none"> • Finished student participant initial interviews • Collected final teacher participant consent form (Blue) • Conducted artist-teacher participant interview • Critique observation • Ongoing observations and audio recordings of interactions in the classroom. • On-going end-of-class surveys for

		<p>students</p> <ul style="list-style-type: none"> • Distribution of first journal entry questions to student participants • First visiting artist (J.N.) for three days. • Coding/data analysis
March	1. Collecting and Analyzing Data	<ul style="list-style-type: none"> • Ongoing observations and audio recordings of interactions in the classroom. • Ongoing end-of-class surveys for students • Distribution of second journal entry questions to student participants • Coding/data analysis
April (April 12th - last day of observations)	1. Collecting and Analyzing Data	<ul style="list-style-type: none"> • Ongoing observations and audio recordings of interactions in the classroom. • On-going end-of-class surveys for students • Collection of all second journal entry questions • Second visiting artist (A.P.) for three days. • Final interviews of all participants. • Coding/data analysis
April - May	1. Final analysis of collected data	<ul style="list-style-type: none"> • Confirmed collection of all necessary data • Collected any final data necessary • Finalized all matrices with collected data.
May 11th	1. End of case study	

Table 3. Table of study timeline and schedule of data collection methods.

Chapter IV: Presentation of Data

Introduction to Data Collection Process

How can the implementation of artist-teacher and artist-learner collaborative work increase and foster confidence and artistic identity in cis-gender female adolescents with learning disabilities? In addition, what techniques and perspectives can be applied in this context for the benefit of artist-teacher and learner artistic identity development and growth? In order to answer these questions, a variety of data types were collected, coded, and analyzed in order to find themes within the participants, their perspectives, and community.

Data types and process of collection

Two single interviews with two artist-teachers were conducted at the beginning of the case study to develop a perspective of the artist-teacher identity struggle and use in high school classrooms. These interviews added to the literary findings in chapter two by providing a personal confirmation of the research gathered on artist-teachers. The interviews with two different artist-teachers from different backgrounds, education, and teaching community supplied a support of the communal struggle that exists within teachers to be seen as artist-teachers in the classroom. The interviews also provided a foundation of similarities that the artist-teachers, myself included, already embodied in their classroom and curriculum in which to approach this case study and further explore and exemplify the need of this research.

In addition, a community of artist-learners was researched to create a full perspective of teacher-learner collaboration. Artist-learner participants contributed to this study through several data collection methods. A variety of methods were applied so as

to collect both external evidence of behaviors and internal student perspective of themselves throughout this experience. All three participants began the study with an initial interview to share information on their current status within dimensions of artistry through answering questions about their converging streams and components of artistry. Although Kahn's (2012) study of dimensions of artistry was selective in its use of converging streams and components of artistry, her structure was applied in this interview because it provided an organized overview for each participant throughout this study. The initial interview began the case study process of artist-learners. The data collected during the interview gauged the position of the individual student's current self-awareness of their artistic identity by blending information obtained on their converging streams and components of artistry. It was with this information that I was able to understand the foundations of each individual artist-learner in their artistic identity and observe and document developments from this initial state.

In addition, artist-learner participants were video and audio recorded during the Art Concepts class. This method made it possible for a more in-depth observation and collection of specific actions and conversations engaged in by the participants. This was observed through external actions that paired with select dimensions of artistry like sustained focus. It also made it possible for the process of re-watching classes to find patterns within the students' external actions. Lastly, it allowed for the researcher, me, to fully participate in the classroom as the artist-teacher participant of the study. All observations were documented using the observational protocol sheet (see Appendix R). The intense repetition of specific observations found early in the study process provided insight into the influence of two specific traits of my artist-learner participants. One was

the possible implication of the interpersonal systems of engagement of females and the second was the effects of a learning disability on artist-identity formation. External observations of the influence of these traits were observed through actions such as entertaining a peer's suggestion even when it was not valuable and one's difficulty in verbally expressing their opinions. The collection of observed behaviors played an important part in this study, as it was the major source of data collection. It also paired well with the more personal nature of journal entries and interviews where participants explained their perspectives and self-observation of the observed behaviors. The audio and video data collection methods were used throughout all eighteen-class observations. It is important to acknowledge that students could have felt differently in moments of taping due to their knowledge of the recordings taking place. However, the consistency of participants behaviors before and after the case study indicated a general comfort with this data collection process and participants genuine participation throughout this study.

Student participants also completed a survey (see Appendix M) at the end of each class to provide information on the development or changes in self-perception as artist and their confidence level. Areas to share thoughts of anxiety level and preparedness were added to this survey later on in the study. The additional areas were added due to the unexpected importance and impact this data had on my research as a result of observed patterns within students' action. The surveys offered an area for explanation of participants self-rating to gauge a deeper understanding of participant reasoning for their self-concept as an artist. This method offered valuable information on participants reasoning for their artistic identity and confidence status each day. This type of internal

reflection was information that was unobtainable through video and audio recordings and was thus an important and necessary data collection tool.

Two journal entries were also distributed and collected throughout the twelve-week case study. These journal entries were a place for participants to supply their reflections of themselves as cis-gender female adolescent learners and as female artists in a collaborative art classroom. Journal entries provided another means of understanding participants' personal perspectives and reasoning of their behaviors and self-awareness as a female artist. The journal entries allowed participants to supply information about their perspective of being female and what it means to them to be female in the art classroom. Appendix N and O supplies a list of journal entry questions presented to my participants. These questions were collected to gather data on the influences of my female participants and how those influences have shaped their behaviors and perspectives in the art classroom. Overall, the journal entries collected information I could not record through external observations of my participants. The perspectives, and implementations of those perspectives, of the participant's female identity, were too complex and required a collection method that allowed for reflection and privacy, two things a journal entry provided.

Photographs of the collaborative painting (Figures 17 to 21) were captured throughout the case study, in addition to, images of finalized artwork from artist-teacher and artist-learners. Photographs documented physical influences on artwork due to the collaborative and engagement-focused experience of the case study. The collaborative painting was presented as an invitation for responsibility-free collaboration for all individuals in the classroom. It was intended to prompt conversation or become a place

of inspiration. The marks, that will be discussed further on, became more than an aesthetic addition; they symbolized the students' identities through the time and fashion in which the marks were made.

Lastly, a final interview (see Appendix K) was conducted to finalize any additional information students wished to share about themselves and their experience. The final interview questions were different from the ones asked in the initial interview. This final interview served to document growth or change in perspective of the participants as a result of the focus on engagement and collaboration with an artist-teacher in the classroom. It also gathered data on the development of wide-awakeness, widening of perspective, as a result of the artist-teacher *being there* and *with* the artist-learners in process, perspective, and approach.

Organization of data

All digitally recorded data, like interviews and daily video and audio recordings, photographs of artwork, and protocol sheets, were kept organized within corresponding folders on my hard drive. All manually supplied data, like daily surveys and journal entries, were digitally transcribed over to the corresponding participants' folder on my hard drive. Any physical paperwork was stored under the participant's pseudonym in a binder that traveled to and from the case study location and my home. Any transcribed material was printed out and stored within my participants' folder in a binder so that all data collected existed in both digital and physical formats.

All artist-teachers and artist-learners were supplied a pseudonym and a personal digital and physical file labeled with their pseudonym to hold their supplied data from the case study. This kept all information organized by participants. All materials associated

with the case study traveled to and from the place of study and was stored securely for the safety of the participants' identity and information.

Classroom video and audio recordings were conducted with a video camera placed in the same location every class. Class number sixteen was video recorded with a cell phone due to video camera complications. Every observation, excluding class number sixteen, had an additional audio recording conducted on my personal cell phone to capture conversations that would have been difficult to hear from the video recording due to the placement of the video camera.

Daily survey worksheets were passed out, only to the three participating artist-learners, five minutes before the end of class and collected as participants were leaving the classroom. All interviews were scheduled individually with all participants. They were conducted when most convenient for the participants. Several participants required two meetings due to the depth of information provided.

Organization of all actions conducted relating to the case study was documented in a research log manually throughout the week. It was digitally transcribed and saved onto the hard drive bi-weekly. All candid reflections of the case study were documented in a journal that traveled everywhere with me for the twelve weeks of this case study. A physical journal allowed for the documentation of researcher reflection at any time throughout the study. It also documented any reflections that were expressed through an image. These images, created within the journal, were later translated into a digital image on the computer (see Figure 6 and Figures 25 to 29).

A matrix of all data collection methods for student participant data was created to better organize important information as it developed over time. The matrix was created

to demonstrate areas of similarities between participant's behaviors and perspectives (see Appendix W). This all-data collection matrix will be presented further in this study in sections of data collection methods. It will be presented in this fashion for easier digestion of the data collected. A second matrix was created for the data collected during the artist-teacher interviews. This simple matrix demonstrates the areas of similarities between three artist-teachers perspectives of themselves, their classrooms, and the use of the artist-teacher identity. All matrixes are digital and stored on the hard drive along with its raw data.

Modification made to methodology

As the case study progressed, inevitable changes were applied to the methodology. The case study was initially introduced to six participants. Four participants decided to partake in the study. As the study continued one participant withdrew from the study as a result of the difficulty in balancing schoolwork and fully participating in this study. As a result, the contributions of three participants, instead of six, were used for this study.

In addition, the intentional ethnographic study of artist-teachers was simplified as the first interview revealed little similarities in the physical collaborative approach in the use of the artist-teacher in the art classroom as suggested in this study. Instead, I have applied the data collected within the interviews as additional evidence of the artist-teacher struggle in balancing both personal and student work. I did not continue with the ethnographic study because the participating artist-teachers did not practice collaborative art-making approaches in their classrooms as anticipated for the purpose of this study. Instead, the artist-teacher data revealed a need for the teaching techniques developed and

applied in this study to foster a teacher-learner collaborative classroom. This will be reviewed later on in the findings of this research.

The timeline of this case study also shifted. The length of this study was increased by two weeks as snow days and school events interfered with the initial number of classes intended for this study. Throughout the case study, I also saw a need for more information as the growth and development of confidence and artistic identity was just beginning midway through the initial study dates. By increasing the length of the study I hoped to gather more data on the fostering of artistic identity after the growth of identity and confidence was observed.

Changes to protocol sheets were made as data influenced the need for more specific information from artist-learner participants. The daily survey sheets grew to add a Likert scale on anxiety and preparedness with accompanying questions for student explanation (see Appendix M). The intended three journals from student participants were changed to two as a result of the time limit of the study and observed difficulties for students to write a journal entry due to student's workload from other classes. In addition, due to time constraints of the study, the intended two critique sessions were changed to one critique session. The video/audio observational protocol sheet was altered for the need for more organization. Each cell was divided into three units to provide space for specific participant data. Each unit was labeled with the participant's pseudonym (see Appendix R). Alterations to the journal entry questions were also made as a need for focus on the female perspective was necessary and the initial questions were already being answered in the classroom observations. Journal entries changed from a focus on artwork development to a focus on female identity and perspective of their

female self in collaborative environments (see Appendix N and O). This change was conducted after a realization that the traits of female identity development are so sensitive and visually silent that I needed a more concrete method of collecting data on this topic that was directly from the participants with minimal to no interpretation from the researcher. The change in the journals' intent added a valuable and personal layer of female identity perspective within adolescent. Additionally, the journal entries affected the qualitative results of this study as it presented a perspective of the cis-gender female adolescent that limited in literary research.

Entrance and function of researcher

I functioned as a participant and researcher in this study and thus entered the study site with awareness of my possible biases and dual role. I made sure to be a full participant in my study as an artist-teacher and extrapolate data in a genuine and open-minded manner. This approach continued to create a welcoming and wide-awake environment spoken of in the core of my literary research and intended approach to this study. My language and tone of conversation and responses to students were sensitive to make sure I was *being there* and *with* my student and to create a wide-awakeness through the implementation of the study itself. Attention to teacher language and timing of teacher conversations will be suggested as a strategy later on in the findings of this study. As a researcher, I continuously questioned my students' behaviors and implemented conversations or teaching techniques to instigate a response from my participants. This was a result of my theoretical coding strategy. I constantly reflected off the data collected from those responses to create more opportunities for the implementation of teaching techniques to help students get to the place of building confidence and artistic

identity through collaboration. I will speak more in-depth about my coding strategy in the further in this chapter. I was also very aware as to not interfere with the natural responses of those teaching techniques as they were implemented throughout the study. I had to be careful as to let students react genuinely so that data as a result of the implementation of those strategies were not bias. In order to collect those desired genuine reactions, I was aware of my timing of interjections so as to not disrupt my students' response.

Order of research data

The research will be presented in the following section in the order in which they were collected throughout the study. The order of the collection of data is important due to the process I employed to code, analyze, and drive the research, that of axial, selective, and theoretical coding. My process of coding and analyzing will be discussed in the following section to shed light on the importance of data collection methods and service during the case study.

Each type of data collected will be presented under artist-teacher or artist-learner. It will then be discussed through its use in this study and the placement within the research. In addition, I will describe the organization of data within its visual representation and the information it supplied to the analysis of this study.

Presentation of Data

The two participant groups, artist-learners and artist-teachers, will be subcategorized into the data types used within each participant group. The data types in each participant group will be presented in the order in which it was collected. All information gathered played an essential and vital role by contributing in three significant

ways. First, the class observations created the bulk of data that has developed into the themes of this study. Second, the remaining data types gathered helped to form a lens, of female identity and influences of LD on identity, in which to view and reflect upon the class observations. They also supplied data on artist-learner perspective as a cis-gender female developing adolescence and artist. Third, the data collected on artist-teachers further informed the necessity of additional research on the struggle of the internal and external dual identity battle in art educators. All data types contributed to the large and in-depth findings of a collaborative environment for cis-gender female adolescents with learning disabilities (see Figure 25).

Artist-learner participants

The artist-learner participants included three cis-gender female students from my Art Concepts class. Presented in Table 1, one participant is in tenth grade and the other two in eleventh grade. Participants were either learners with disabilities or have been observed to have learning difficulties and have chosen to take art this year. I have been their teacher for 2-3 years. I have focused on this class, and specifically cis-gender females, due to my personal identity in being a cis-gender female artist. In addition, the small population of participants has allowed me to develop a depth of information on each student during this case study, as you will see in the following sections. The following information on my artist-learners will represent a variety of data on both external and internal factors that influence their engagement with collaboration. It will also demonstrate the difference and similarities between participants as individuals and a community of cis-gender female artist-learners with mild learning disabilities. The

collection of data will represent the complex nature of artistic identity formation due to the variety of components that play a part in one's identity.

Interviews

Interviews were conducted at the beginning and end of the case study. The initial interviews composed information on the students converging streams and components of artistry as you can see in Appendix J. Additionally, information was collected on each participant's view of collaboration, a perspective of the identity of the artist, and current perspective and participation in collaboration in the art classroom. The bulk of this initial interview was used to gather an understanding of the student's dimensions of artistry spoken by Kahn (2012). This information was used to create a foundational understanding of the students' artistic identity going into the study. The closing interview re-examined the dimensions of artistry and its changes as a result of the implemented teaching strategies, the collaboration between teacher and learner, and *being there* and *with* one another as fellow artists.

Table 4 presents the answers to the initial interview given by each participant. The columns demonstrate, using the terms associated with Kahn's (2012) study, the observed weaknesses in each participant's dimension of artistry as a result of their components of artistry and converging streams. The artistic traits of the students appeared weak due to the influences of personal experiences outside of school and past art experiences. The interview answers and collected classroom observations, up to class number six, were combined to form an understanding of the artist-learners artistic identity going into the study. Participants presented similar perspectives on art as a way to distress but also as a responsibility. Through the interview responses, you also see that judgment of self and

judgment from others are a large component of participants minimal collaboration or

engagement through artwork with others. Additionally, participants had commonalities in having weaknesses in both converging streams and components of artistry.

Motivation, a component of artistry, was a common area of weakness observed in artist-learners through class observations. Participants also expressed a difficulty with

motivation during their initial interview. Classroom observations, up to class six,

revealed a cycle that occurred when participants were met with struggle. This cycle

presents an observed relationship between a student's artistic identity and her confidence

level. Low confidence levels were observed to work parallel with students' willingness

to engage and participate in collaboration. Thus, a relationship between a student's

artistic identities, their dimensions of artistry, and their initial hesitation and fear to

collaborate were revealed. The collection of initial interview questions, classroom

observations, and daily survey responses revealed several roadblocks preventing my

students from engaging with each other and participating in the collaborative activities.

This will be further discussed in chapter 5. Table 6 represents the collection of initial and

final interview answers from the participants. The initial and final interview questions

were not similar and thus this matrix was not utilized to show a comparison or

demonstrate growth. Instead, it was an organized way to document the most important

information from the raw data collected within each data collection method. Within each

interview there were commonalities and they are listed in its labeled row. Table 5

represents my participant's Likert scale answers from the initial and final interviews.

These Likert scale questions were the same in both interviews. Through this matrix, you

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	Initial Interviews	Weakness in Converging Streams and Components of Artistry (BOLD identifies strengths)	Observations (Up to 2/22)	Observed Weak Dimensions of Artistry (up to 2/22, implementation of techniques, less than 50%)
Coral	<p>Mentions that when someone accepts her artwork it is like they are accepting her.</p> <p>She talked a lot about her anxiety and knowing more about life than other students in her grade.</p> <p>Arts let her stress and anxiety out.</p> <p>She is very open to others ideas because it allows her to think in new ways.</p> <p>See's herself as an artist because the amount of time she has practiced but also because her family members are artists.</p> <p>Artist means being confident.</p> <p>Collaboration is hard because of compromise. But compromise is hard because of communication.</p>	<p>(Converging Streams)</p> <p>Peers</p> <p>Art skills prior art ed</p> <p>Culture</p> <p>Family</p> <p>(Components of Artistry)</p> <p>Visual flexibility and Imaginative</p> <p>Visualization</p> <p>Motivation</p> <p>Art skills</p> <p>Exploration (only by self)</p>	<p>No engagement without prompting.</p> <p>Peers do not use her as a resource for creativity and advice.</p> <p>Very determined and focused to finish the project.</p> <p>Concretes in her goals.</p> <p>No external observations of the intake of creative feedback or suggestions.</p>	<ul style="list-style-type: none"> • Confidence in engagement • Engagement with struggle and resolution • Openness to creativity • Willingness to take risks • High levels of sensory perceptions
Green	<p>Art is a stress reliever.</p> <p>Judgmental of herself and how she is perceived.</p> <p>Mentioned not being herself at school -(afraid) due to how others may perceive her.</p> <p>No community of artists, she does this on her own.</p> <p>Music is more important than visual arts.</p> <p>Notes the importance of art skills and insight to be an artist.</p> <p>Identifies as an artist.</p> <p>Neighborhood is full of graffiti.</p> <p>Feels more like herself in the art room because she is allowed to be.</p> <p>Views work as personal. Likes making work alone.</p>	<p>(Converging Streams)</p> <p>Peers</p> <p>Art skills</p> <p>Prior art ed</p> <p>Culture</p> <p>Family</p> <p>(Components of Artistry)</p> <p>Visual flexibility and imaginative visualization</p> <p>Motivation</p> <p>Art skills</p> <p>Exploration</p>	<p>Engages in experimentation and is open to creative feedback, weak in continuing the experimenting and engaging with struggle. She lingers in struggle phase by completing the same suggested experimentation. There is no independent development/research after suggested experimentation. No engagement with peers unless prompted, *may see struggle as an artistic attribute.</p>	<ul style="list-style-type: none"> • Sustained focus • Engagement with struggle and resolution • Determination • High levels of sensory perception • Intrinsic motivation

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Violet	<p>Mentions difficulty in remembering - specifically art skills.</p> <p>She mentions that her weak drive in making artwork gets in the way of her saying she is an artist.</p> <p>Compares an artist to her brother that demonstrates in-depth conversations and owning his style, behavior, and desires.</p> <p>- He has made a name for himself.</p> <p>Finds it difficult to say she is an artist because she needs to have "made a name for herself" before she can.</p> <p>Process of art making can be stressful because she just wants to see the end result.</p> <p>- Uses art as a stress reliever from school.</p> <p>Focuses more on the product than process.</p> <p>Art is an escape.</p> <p>She says she does not fit the criteria of an artist.</p> <p>Values knowing skills and art terminology - compares her skills to that of others (not in this school)</p> <p>More confidence working alone because she would not feel judged by others while she already judges herself.</p> <p>Felt most like an artist when she won a contest. (other approval/Judgment/comparisons)</p> <p>knows when an art piece is good by peers input and judgment.</p> <p>Is the female in her friend-group.</p>	<p>(Converging Streams)</p> <p>Peers</p> <p>Art skills prior art ed</p> <p>Culture</p> <p>Family</p> <p>(Components of Artistry)</p> <p>Visual flexibility and imaginative visualization</p> <p>Motivation</p> <p>Art skills</p> <p>Exploration</p>	<p>"Confused" about what to do next, difficulty in imagining outcome - thus doubts if she is doing "this" right.</p> <p>Demonstrates many dimensions of artistry but does not believe it herself. Does well when another experiments with her - someone who is more versed in it then she.</p> <p>Takes feedback and suggestions out of courtesy.</p>	<ul style="list-style-type: none"> • Confidence in engagement • Determination • Intrinsic motivation
COMMON FACTORS:	<p>Artwork is personal (child) to each participant.</p> <p>- Collaboration decreases and judgment means more.</p> <p>Art is a way to de-stress</p>	<p>Students are weak in Components of Artistry. **</p>	<p>When experimentation leads to struggle > determination decrease > focus decreases > objectives do not get met ></p>	<ul style="list-style-type: none"> • Struggle and resolution • Sensory perception

	<p>- an "escape".</p> <p>Participants hold importance on how art looks.</p> <p>- Green values the process as well.</p> <p>Judgment is a factor of social hesitation, collaboration, and working in a classroom with other students.</p>		<p>confidence decreases.</p> <p>There is no/limited engagement without teacher suggestion or structured class activities.</p> <p>Confidence increases when struggle are conquered or when one feels successful in artwork through knowing the next objective or getting a positive compliment.</p>	
REFLECTION :	<p>Peer and family influences in art are minimal except for Coral.</p> <p>Judgment is a crucial factor in collaboration, (physically and cognitively).</p> <p>Product seems to be a driving force, but the responsibility of the end product can cause stress (Violet). However, for Green, she may be using this struggle as her artistic identity.</p>	<p>Their weakness has influenced their dimensions of artistry. Because of major weakness in participants' components of converging streams there is a weak foundation resulting in a possible difficulty in oneself to see/call and demonstrate themselves as an artist.</p>	<p>The way and when feedback is given is vulnerable because you are ultimately saying good or bad to a student's personal idea and aesthetic. (Teacher language!) Artistic Identity and confidence are a pairing that works in parallel patterns.</p> <p>Students do not engage in as much "play" as perceived. I always thought play came out through the experimentation on the project. However, this can be very stressful.</p>	<p>Struggle and resolution come from fear of making mistakes/judgment.</p> <p>Sensory perception has me thinking about their mild LD.</p>

Table 4. Initial interview and class 1-6 observations. Artist-learners converging streams and components of artistry created participants initial dimensions of artistry.

	Coral (Initial)	Coral (Final)	Green (initial)	Green (Final)	Violet (Initial)	Violet (Final)
Motivation	5	7	5	6	3	4
Creativity & Imagination	6	7	4	6	7	5
Exploration	5	5	4	6	4	3
Art Skills	5	6	4	6	1	4
Openness to Creativity	7	6	5	7	5	4
Willingness to take risks and	6	7	5	7	4	5
High Level of Sensory	7	7	6	6	6	7
Intrinsic Motivation	6	5	4	7	3	3
Sustained Focus	7	6	5	6	4	4
Engagement with Struggle and	7	7	5	6	5	6
Romancing the Artistic Self	7	7	3	6	7	2
Determination	7	7	6	7	6	4
Artistic Identity	7	7	6	6	4	4

Table 5. Likert scale answers from artist-learner participants during initial and final interviews.

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	Interviews	Interview #2
Coral	<p>mentions that when someone accepts her artwork it is like they are accepting her.</p> <p>She talked a lot about her anxiety and knowing more about life than other students in her grade.</p> <p>Arts lets her stress and anxiety out.</p> <p>she is very open to other ideas because it allows her to think in new ways.</p> <p>Sees herself as an artist because the amount of time she has practiced but also because her family members are artists.</p> <p>Artist means being confident.</p> <p>Collaboration is hard because of compromise. But compromise is hard because of communication.</p>	<p>"when I was younger the teacher would say like stop talking and stuff. So, I was like quieter because of that. But also, because since I got bullied when I was younger that's why it got really quiet."</p> <p>Mother is an influence on how she acts - "more mature than like goofing off"</p> <p>Does not speak up in class because she does not want to be "mean" - she is very aware of how she would affect her community.</p> <p>"Sometimes I don't know if I do or not because like I don't want to ask them like I don't want to nag them"</p> <p>"Like it's because I forget that I said the same thing and then it seems like a lot of people just get annoyed by me or just kind of like saying, like wanting to say, just stop talking." - She feels unwelcomed by her peers sometimes due to her forgetfulness because of her LD?</p> <p>"Like for me it's like kind of hurts because it seems like that it's like a type of bullying that they don't even know that they're doing."</p> <p>The objective sheet will help her in college next year.</p> <p>Coral used to see herself as separate from the art classroom, now she sees herself as part of the community.</p> <p>"There is more than just me in there" - she is realizing the community, through engagement, that is the art classroom.</p> <p>"it's kind of more like we're all in the classroom and we're all students"</p> <p>She realized that she is relying on herself because she is more confident in what she is doing because of artist-teacher modeling.</p> <p>Enjoys the constant change that the collaborative activities provided for her. She enjoys change because it keeps her from getting bored.</p> <p>The collaborative painting was a source of inspiration; but it was not used or added too during the study from Coral because she was minimal color on it and she was looking for color inspiration.</p> <p>"it seemed like that was that, like what my teachers always said, you have to use me in order to achieve in my classroom" - She does not think this anymore.</p> <p>Saw a change in herself and her classmates because of the study. - "like just like enjoy life in a way and just get to know other people"</p>
Green	<p>art is a stress reliever.</p> <p>Judgmental person of herself and how she is perceived. Mentioned not being herself at school (afraid) due to how others perceive her.</p> <p>No community of artists, she does this on her own. Music is more important than visual arts.</p> <p>notes the importance of art skills and insight to be an artist.</p> <p>Identifies as an artist.</p>	<p>Actions of being "nice" - not related to gender</p> <p>niceness hinders confidence in art room because art asks you to require other opinions</p> <p>being nice makes her feel "pressured" which could then cause anxiety</p> <p>collaboration led to more ideas and extension of creativity.</p> <p>collaboration made her feel more like an artist because she was able to impact others work.</p> <p>collaborative painting was not an immediate or direct conversation with another, this caused her to feel more confident in engaging with the painting.</p>

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	<p>Neighborhood is full of graffiti. Feels more like herself in the art room because she can be. Views work as personal. Likes making work alone.</p>	<p>The visiting classroom allowed her to view the classroom as a studio. the visiting artist allowed her to view herself as a "mini" artist. working alongside the artist-teacher made her feel like she was "watching yourself but more in the future" (alignment) Embroidery acted as a responsibility-free art. Embroidery led to more discovery/research. All the options of collaboration allowed her the resources to "not be stuck" because she could move between projects or work with the artist-teacher or artist-learners to work through an struggles. She felt anxiety due to due dates, "sometimes i felt like i wasn't going to finish a project and it gave me anxiety, that was the only time ever i had anxiety because i was like ok, there is a due date' Due to her anxiety of a due date, she naturally did not allow herself to stray from the main project. The artist-teacher's placement of collaborative experiences and her allowance was necessary in letting green know she could explore. (Allowance to play) Felt that her peers were less stressed from the overall collaborative environment.</p>
Violet	<p>Mentions difficulty in remembering - specifically art skills. She mentions that her weak drive in making artwork gets in the way of her saying she is an artist. compares an artist to her brother that demonstrates in depth conversations and owning his style and behavior and desires. - he has made a name for himself. finds it difficult to say she is an artist because she needs to have "made a name for herself" before she can. Process of art making can be stressful because she just wants to see the result. - uses art as a stress reliever from school. focuses more on the product than process. Art is an escape. She says she does not fit the criteria of an artist. Values knowing skills and art terminology - compares her skills to that of others (not in this school) More confidence working alone because she can feel judged by others while she already judges herself. felt most like an artist when she won a contest. (judgment/comparisons) knows when an art piece is good by peers input and judgment. Is the female in her friend group.</p>	<p>Her actions of being quiet had others question her ability in other schools. She did not speak up because she was fearful of being judged or being wrong. Did not attribute her actions to her gender but to her experiences in classroom expectations and teacher expectations. "You don't want to seem like a know-it-all" Her purposeful quiet actions hinder her from feeling like an artist. "I don't feel like an artist because i like don't speak out about what I know. I believe like other people don't perceive me as an artist so then I feel like I'm not an artist" There is a cycle of: Fear of being judged or wrong > does not speak> others do not see her as an artist> she does not see herself as an artist> she does not speak up. Objective sheet helped her stay focused Her absence due to illness kept her from the full experience. In reference to her experience with the Visiting Artist: "And like my dad's point of view, he's like, you have to figure out what career you're going to have in art. and I'm like, yeah, these people have careers in art!" She is experiencing imagination of the future. This made being an artist more realistic, no longer just a concept or unobtainable goal. Collaborative painting was a form of non-verbal communication. This was less intimidating and less personal. Thus, it was easier to engage with it. "yeah, because i felt like if I make a mistake here, I can make it look cool, but like i can't make a mistake (on her main project)" No real opinion about the artist-teacher collaboration. "I feel like a mom - I'm just like, this is really stressful" Her experience of being a teacher during the embroidery day allowed her to reflect upon what her sister might feel when she takes care of her kids. She is becoming more aware through the act of playing</p>

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		<p>different roles in the classroom.</p> <p>"saw people take more risk or whatever and not being so closed in like, i saw more people like being open and know what they wanted to do"</p> <p>She realized that she was becoming more confident because she was taking up more space. She was physically taking ownership of the classroom.</p> <p>"I guess I got more confident because I'm normally afraid to like take up space. I'm taking up a lot of space"</p> <p>Mentions, again, that she does not allow herself to give herself a number 7 on the Likert scale because of what her mother told her about picking the strongest number at the doctor's office.</p> <p>Her illness and experiences with doctors and teachers have impacted her actions and perspectives of behaviors. Her ability level and self-concept are deeply rooted in her personal history and it is greatly influencing her experience with this study.</p>
COMMON FACTORS:	<p>Artwork is so personal (child) to each participant. - collaboration decreases and judgment means more.</p> <p>Art is a way to destress - an "escape".</p> <p>participants hold importance on how art looks. Green values the process as well.</p> <p>Judgment is a factor of social hesitation, collaboration, working in a classroom with other students.</p>	<p>Coral + Green act a certain way to not be "mean"</p> <p>- No participant believed that their actions in class were due to their gender or how their gender was asked to act.</p> <p>Participants and, participants observation of peers, were more relaxed.</p> <p>Visiting Artist and teacher modeling were experiences that make participants feel like a part of a community, independent, and aligned to the artistic identity.</p> <p>The whole experience provided for my participants a deeper and more personal experience than expected:</p> <ul style="list-style-type: none"> - Violet understood the perspective of her sister, a mother. - Coral thought of her grandmother - Green grew in her ability to "not be stuck" <p>Violet and Coral's source of behavior and actions holding them back from developing their artistic identity was because of their prior negative relationship to education and their teachers.</p> <p>The reality and possibility of being artists were more apparent to all participants at the end of the study.</p>
REFLECTION:	<p>They way and when feedback is given is so vulnerable because you are ultimately saying good or bad to a student personal idea and aesthetic. (teacher language!)</p> <p>Peer and family influences in art are minimal except for Coral.</p> <p>Judgment is a crucial factor in collaboration, physically and cognitively.</p> <p>Product seems to be a driving force, but the responsibility of the end product can cause stress (violet). However, for green, she may be using this struggle as her artistic identity.</p>	<p>Students with IEP's were heavily influenced by their relationship to prior teachers and education experiences.</p> <p>Violet found it the most difficult to develop her artistic identity. I realized that this could be because of her absences from school or not feeling well in school.</p> <p>This experiment provided for student in different ways.</p>

Table 6. A matrix of the initial and final interview.

can see a change in my participants' reflection of their dimensions of artistry from the beginning to the end of the study. It is interesting to note that as most of my participants saw a growth in the traits of their dimensions of artistry, they did not identify more or less as an artist.

Class Observations

Class observations were collected using video and audio recording devices. A camera was placed in the same spot for every class period except the class conducted on day April 6, 2018 class number 16. Due to camera complications, my personal cell phone camera was used and placed in a different location. The video/audio observational protocol sheet (see Appendix R) was used to collect and organize data on each individual class while reviewing the video and audio recordings. This data was a collection of external observations and specific teacher-learner conversations. Observations were collected and documented onto a digital protocol sheet (see Appendix R) then transferred onto an artist-learner observation matrix organized by participants and is in order of the date of observation (see Appendix U). Figure 7 is an example of the digital observation protocol sheet. This protocol sheet was filled in for each class protocol sheets were completed, one for each class observation, it was added to a larger matrix (see Appendix U). This matrix reveals the bulk of the data that further formed the observed cycles that hindered participants from engaging and collaborating and thus strengthening confidence or artistic identity. The observations of the cycles instigated the design and implementation of teaching techniques/strategies in conjunction with the artist-teacher teaching perspective to promote collaboration and engagement within artist-learners.

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Kat Lee
Video and Audio Observational Protocol
Date: 4/12/2018
Time: 2:19- 2:50
Length of Observation: 31 minutes

TEACHER PLACEMENT	TEACHER'S ACTIONS/ARTWORK	TEACHERS CONVERSATION
Walking around and answering questions. A lot of students needed assistance today. Tries to sit in a central location closest to violet who is on the floor.	Wanted to work on weaving but did not have time too because of students needing assistance and asking questions. Gives Green and Coral a review of landscapes or still-life concepts - they are starting on their last project.	Stresses at the beginning of class that the collaborative painting does not have a destiny/goal - "so it can become whatever you guys want it to become" Shares what my 6 th grader saw from it. (cross-generational) Uses personal artwork to explain to Green and Coral an example of abstract landscape - thought process of artist (myself) is explained.

CONFIDENCE AND ARTISTIC IDENTITY	DESCRIPTIVE NOTES	REFLECTIVE NOTES
(Confidence in) movement and use of classroom including collecting materials	CJ a/a - starting new project thinking of a new idea.	CJ
	VJ Collects materials slowly (she is feeling unwell), does not talk to anyone, works lying on the floor.	VJ
	GR Very comfortable - worked in and outside of the classroom.	GR

(Confidence in) engaging with peers in regards to ideas and techniques	CJ Approaches teacher: "I don't know what I want to do for my still-life" Does not share ideas with peers, just teacher.	CJ
	VJ Sits away from anyone at a separate table - is feeling unwell.	VJ
	GR No engagement with peers but very successful engagement with teacher as artist. Visits the collaborative painting at the end of class to see what was done to it.	GR
Sustained focus	CJ Focused but frustrated. Less focused - distracted by Taylor. Teacher - "give yourself some time to think about it"	CJ I think that her language disorder makes it frustrating to talk out ideas or receive suggestions. Seems to be rushing herself to think of an idea.
	VJ Working alone and focused all throughout class	VJ
	GR There is a feeling of determination and confidence in starting her new project.	GR
Engagement with struggle and resolution	CJ "the thing is that its due tomorrow" (meant to say a month) "uh that's hard" - knowing that the project is her idea of a landscape or still life. "but its going to take along time"	CJ Met with hesitation when thinking of a new idea and recognizing the deadline of the project due to the end of the school year. Making excuses to not struggle.

	VJ s	VJ Sick
	GR "I feel like I want to paint over a picture" teacher suggests: taking own picture and using still life "I want to take a picture"	GR Is open to struggle/ trial and error.
Romancing the artistic self: actions/wardrobe	CJ s	CJ
	VJ s	VJ
	GR I think the camera became an art outfit for Green.	GR Her working outside of the classroom with the camera could also be an empowering look.
Determination: focus and attention	CJ Determined to plan out her idea. Engages in teacher PowerPoint of inspiration.	CJ
	VJ Focused on painting - there is no engagement	VJ
	GR Determined by her "feeling" to want to take pictures and start/test her idea. Leaves the class to take pictures.	GR

Openness to creativity: asking for feedback accepting feedback	CJ Teacher: "to be honest, for me, I think that they are a little boring" (transitional landscapes) "I think that they are interesting but after a while it is boring" shares an array of ideas with the teacher.	CJ Teacher and Coral have a difficult time explaining ideas and suggestions to each other.
	VJ s	VJ
	GR Open to teacher's idea to take her own picture to paint on. Shares her idea with the teacher. Teacher suggests overlapping pictures on photoshop. "do you want to take more pictures?" - "sure"	GR "Oh!" excited about the Photoshop idea.
Willingness to take risks and engage in experimentation and play	CJ Open to risk when suggested by teacher - not personally suggested and trialed.	CJ
	VJ s	VJ
	GR Experiments by taking pictures for her background. Comes back to show teacher about pictures that she liked. Teacher suggests that she layer them on photoshop and to take more photos. Takes suggestions and takes more picture.	GR There is no over thinking - she goes straight into taking pictures. Demonstrates why she likes her pictures by using "texture" as a reason. She is building her confidence in clarifying her reasoning.

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High level of sensory perception: awareness	CJ	None seen externally	CJ	Seems to be thinking in terms of what she likes and dislikes - no input with art vocab, principles, or concepts.
	VI	Because she is feeling unwell she looks uncomfortable by the class noise level. She separates herself physically by working on the floor, covers her ears.	VI	
	GR	Demonstrated her awareness of depth in the Korean protocol painting, use of color for emphasis. Use of art vocabulary and principles.	GR	
Intrinsic motivation: proactive	CJ	OS: I will use yarn to work on weaving for my still life project	CJ	This was written after her idea was decided
	VI	OS: I will use paint to work on the floor for my lady.	VI	Accomplished
	GR	"I had a good idea the other class but I forget what it was" "did I tell you what it was?" OS: I will use pictures to work on textured pictures for my still life	GR	Accomplished

REFLECTIONS:

- Violet was feeling unwell and laying on the floor while painting.
- Last day of observations!
- Coral and Green are unsure of what they want to do for their landscape/still life project.
 - Green: "I need some inspiration"
 - Coral: "so is it the definition or what you think it is?"
 - "what you think it is" - teacher
 - "oh, that's hard"
- Classroom is quieter than normal
 - Greg and John work on collaborative painting.

- Green has grown to conversing about her ideas more clearly.
 - Increase in art vocab and use of it correctly
 - Is louder in sharing her observations other others work and on collaborative contributions.
- I questions how the engagement between teacher and Coral is growing or not. Coral is very monosyllabic. Because the weak use of additional communication techniques like tone, hand and body expression, I am questioning the intake of collaboration between coral and teacher.
 - Her LD is preventing her from giving in and taking from the classroom-engaging atmosphere.
- I want to gauge if there is a difference between students saying "what do I do next" to "this is what I want to do?"
 - This will demonstrate a growth in confidence and artistic identity not art student.
- Green has engaged the most out of her own will. Violet has needed scaffolding and Coral has needed specific direction. Is this parallel to anxiety levels?

Figure 7. 3 images of the digital protocol sheet filled out for class observation on 4/12/2018

SURVEY: [Redacted]

Student name: [Redacted]

Date and time: 4/10/18 2:52

	1 Not at all	2 Weak	3 A little	4 Moderate	5 A lot	6 Strong	7 Extremely
How prepared did you feel for the studio day? (had a goal in mind.)							X
How anxious did you feel during the studio day?					X		

I felt prepared because I: I knew what to do in class

I felt anxious because I: I was worried that I wasn't going to get it done

	1 Not at all	2 Weak	3 A little	4 Moderate	5 A lot	6 Strong	7 Extremely
How confident did you feel while making art today?						X	

I felt confident today because I: I knew that I could achieve my goal.

	1 Not at all	2 Weak	3 A little	4 Moderate	5 A lot	6 Strong	7 Extremely
How strongly did you feel like an artist today?							X

I felt like an artist today because I: I could express myself by making art in art class.

Figure 8. Daily survey response from Coral on day 4/10/2018.

When observing the observation matrix, each student is represented through the color of the cell. Each color is associated with the participants' pseudonym, Coral, Green, and Violet. The last column of the matrix is a collection of my reflections on the class, and individual participants they progressed throughout the study.

The classroom observations matrix, Appendix U, reveals the students' repetitive hesitance to engage that instigated a need for the teaching techniques that will be discussed in chapter 5. In conjunction with daily surveys, it revealed the cycles and perspective that participants were met by that hindered their willingness to engage and collaborate. Lastly, it reveals students' growth in artist self-concept, confidence and collaboration because of the implementation of techniques and strategies that promoted engagement and collaboration and collaboration itself. Due to the consistency in the use of the protocol sheets, major developments within student participants are located here.

Daily surveys

Artist-learner participants completed a daily Likert scale survey with accompanying questions at the end of each class observation (see Figure 8). The raw surveys were transcribed over to a digital matrix (see Table 7, 8, and 9). In addition, the survey responses were also formed into a line graph to better visualize any change in preparedness, anxiety, confident, and artistic identity. It also represents any correlation among the four qualities listed.

The survey questions aided the study in providing the participants perspective of self-concept and supporting the classroom observations. While the video/audio recordings were used to collect data seen externally, surveys provided the personal perspective of the same experience. This data provided roundness to the study as it

brought light to the differences between teacher and learner experience and classroom reflection on learning and gauging identity development and confidence. The tables below are the resulting daily survey answers separated by each participant. Some cells on the table may be empty. This identifies days in which participants were not present in class. The last column was used to document specifics to the class that could have influenced the participants' survey reflection. The presented daily surveys revealed students' perspective of accomplishments and knowledge influencing their confidence and artistic identity self-concept. The results of the daily surveys, paired with classroom observations, offered insight into the specific necessity of techniques to assist with students' anxiety, recall of their prior class work and art techniques, and daily goal setting strategies. Survey responses also documented the results of the implemented teaching strategies to promote collaboration, like visiting artists and "play" options, and self-paced/mistake free collaborative work. Most importantly, the daily surveys revealed that participants felt the most artistic when met with little responsibility, was most prepared, and transitioned to a different stage of their project. For example, when they felt a progression in their work. As mentioned in the introduction to chapter 4, the preparedness and anxiety questions were added as a result of an apparent observation of its presence and effect on the study. I had believed a student's perspective of preparedness and anxiety had a correlation to her self-concept as an artist. This belief was supported by the data presented in Figures 9, 10, and 11; the students' preparedness influenced her artistic identity ownership. The survey responses and description most directly provided insight into the influences of the participants' difficulties and accomplishments on artistic identity.

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	Preparedness	Anxiety	Confidence	Artistic Identity	Notes
1/29/2018	-	-	6	6	
1/31/2018	-	-	4	6	
2/6/2018	-	-	6	7	
2/12/2018	-	-	-	-	
2/14/2018	-	-	6	6	
			I tried something different - the color purple.	I worked hard.	
2/20/2018	6	3	5	6	Critique day
	I wanted to talk about the colors and why I picked blue and red.	Because I wanted to talk about my project	I haven't done critique-in in a while.	I helped people out by critique-ing their project.	
2/22/2018	-	-	-	-	Critique Day No survey distributed
2/26/2018	-	-	-	-	
2/28/2018	-	-	-	-	Difficult start to class due to confusion of school day schedule First day of first Visiting Artist.
3/2/2018	6	5	6	6	Second day of first Visiting Artist. Disruptive dismissal of school due to snow storm.
		Could be because of snow and visiting artist.	I have done this technique before and I know what I am doing.	I felt excited and colorful.	
3/6/2018	6	3	6	7	
			Knew what i was going to do.	I was working hard on my project	
3/13/2018	5	2	6	6	Embroidery day
	I knew how to do it.	I forgot a little then remembered it.	I already knew it.	Used colors to make something plain into something new and bright.	
3/15/2018	6	2	6	7	
	Knew what I was going to do.	Forgot how to printmake	I wanted to do something new to my project and i am good at thinking of new things.	I wanted to printmake	
3/19/2018	6	3	6	7	
	I knew what I was doing/printmaking.	I was distracted.	I knew what i needed to do to make printmaking.		
4/4/2018	6	1	7	7	First day back from Spring Break. First day of second Visiting Artist
	I knew what to do	I didn't	I love to make art.	I love making art/ doing something new/printmaking	
4/6/2018	7	1	7	7	Second day of second Visiting Artist. Finished the self-portrait project.
	I tried something new and had a plan	I was relaxed	I had a plan	Artists experiment all the time an that is what I did in class.	
4/10/2018	7	5	6	7	Teacher mentions that all projects must be completed in 5 weeks in order to be in the annual art show.
	I knew what I wanted to do in class.	I was worried that i wasn't going to get it (her project) done.	I knew that I could achieve my goal.	I could express myself by making art in art class.	
4/12/2018	2	1	6	7	Student started a new project.
	I didn't know what my still life/landscape or project will be	I was relaxed	I knew that i wanted to do something new and create a different out of the box project/piece.	I had creative ideas and thoughts for my project.	

Table 7. Coral's daily survey responses.

Coral's Daily Survey Responses



Figure 9. Line graph of Coral's daily survey responses.

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	Preparedness	Anxiety	Confidence	Artistic Identity	Notes
1/29/2018	-	-	3	4	
1/31/2018	-	-	-	-	
2/6/2018	-	-	3	1	
2/12/2018	-	-	6	6	
			I was confident in my art because i could see the outcome	I felt strong today with my art because i got stuff done	
2/14/2018	-	-	-	-	
2/20/2018	3	7	4	4	Critique day
2/22/2018	-	-	-	-	Critique Day No survey distributed
2/26/2018	6	2	5	5	
			I know what I wanted to do	i know what I wanted to do	
2/28/2018	2	7	3	2	Difficult start to class due to confusion of school day schedule First day of first Visiting Artist.
			I'm on the floor	I can't see it	
3/2/2018	-	-	-	-	Second day of first Visiting Artist. Disruptive dismissal of school due to snow storm.
3/6/2018	5	1	3	3	
			I know what I wanted	I was not focused	
3/13/2018	7	1	7	7	Embroidery day
	I was super happy for class		I had fun and learned new things	It was a free class	
3/15/2018	-	-	-	-	
3/19/2018	-	-	-	-	
4/4/2018	5	3	5	3	First day back from Spring Break. First day of second Visiting Artist
	I knew what I wanted to do beforehand	I didn't know what I wanted to do beforehand	Knew I was going to work on the floor (spaced out) with more range in movement	Just.	
4/6/2018	4	1	6	5	Second day of second Visiting Artist. Finished the self-portrait project.
	I had something to do	I didn't feel that today	I wanted to get done	Stuff got done.	
4/10/2018	7	4	7	5	Teacher mentions that all projects must be completed in 5 weeks in order to be in the annual art show.
	I know what I wanted to do	I was all day	Knew it was pretty	Painted	
4/12/2018	3	1	2	2	Student was feeling very sick.
	Knew what I wanted	didn't	I'm not sure why.	Didn't feel like an artist	

Table 8. Violet's daily survey responses.

Violet's Daily Survey Responses

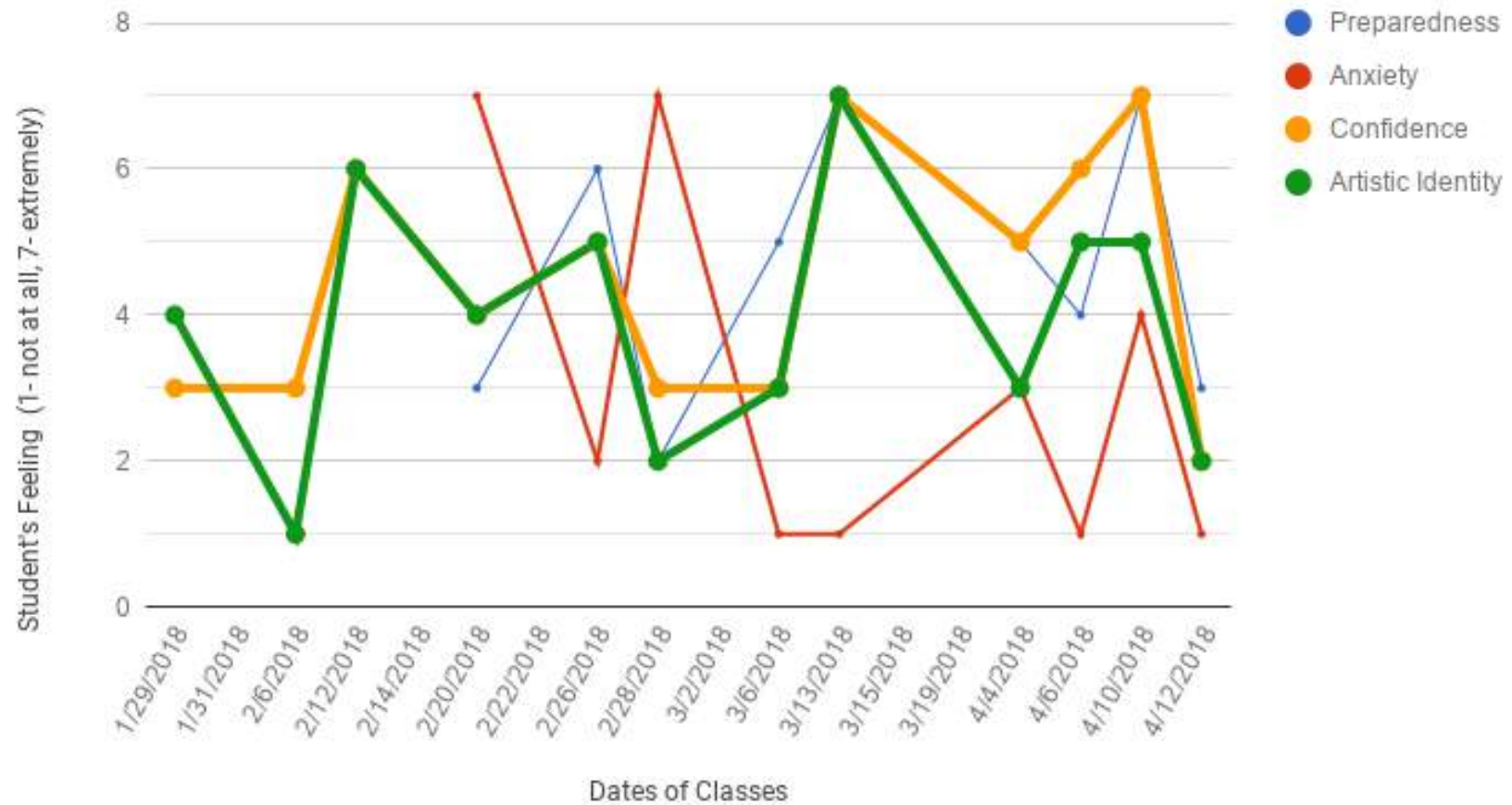


Figure 10. Line graph of Violet's daily survey responses.

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

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	Preparedness	Anxiety	Confidence	Artistic Identity	Notes
1/29/2018	-	-	4	5	
1/31/2018	-	-	-	-	
2/6/2018	-	-	4	4	
2/12/2018	-	-	-	-	
2/14/2018	-	-	5	5	
			I knew I was able to process thoughts about what i wanted to do with my artwork.	I felt i used my artistic abilities and creativity a lot today	
2/20/2018	5	1	4	4	Critique day
			I was able to talk about my artwork.	Was able to speak on my artwork confidently.	
2/22/2018	-	-	-	-	Critique Day No survey distributed
2/26/2018	5	1	5	5	
			Figured out what i wanted to do with my project.	Made artistic decisions	
2/28/2018	7	1	7	7	Difficult start to class due to confusion of school day schedule First day of first Visiting Artist.
			Got my mirror idea sorted out.	I know what I wanted to do with my art work.	
3/2/2018	-	-	-	-	Second day of first Visiting Artist. Disruptive dismissal of school due to snow storm.
3/6/2018	7	7	7	7	
			almost got my mirror almost done.	Knew what I wanted to do with my art.	
3/13/2018	5	1	5	5	Embroidery day
	I was comfortable with the concept.	Didn't feel anxious	I was confident in the style of art.	Comfortable in art style.	
3/15/2018	7	1	7	7	
	Knew what I wanted to do	I didn't	Knew what I wanted to do.	I knew what I wanted to do.	
3/19/2018	7	1	7	7	
	Finished my project	I didn't	Knew what I wanted to accomplish.	had artistic control and hopes for my artwork.	
4/4/2018	-	-	-	-	First day back from Spring Break. First day of second Visiting Artist
4/6/2018	5	1	6	6	Second day of second Visiting Artist. Finished the self-portrait project.
	I knew what I wanted to do	I wasn't	I knew what I wanted to accomplish		
4/10/2018	7	1	7	7	Teacher mentions that all projects must be completed in 5 weeks in order to be in the annual art show.
	Knew what I wanted to do	I didn't	I knew what I wanted to accomplish	I felt my artistic ability was strong	
4/12/2018	7	1	7	7	Student started a new project.
	I figured out my landscape	wasn't	I figured out my landscape	used my artistic ability	

Table 9. Green's daily survey responses

Green's Daily Survey Responses



Figure 11. Line graph of Green's Daily Survey Responses.

Participants, diagnosed or observed by their learning specialist with anxiety and low executive functioning, were directly influenced by their difficulty in remembering and organizing thoughts and goals for their project. This is written on their survey responses. The difficulties presented by their LD challenged participant's confidence levels and self-concept as an artist as you can see in the matrices and line graphs above.

When the matrix and line graph are viewed together, as it was for the analysis of this study, you are able to see a pattern of self-perception within the participants depending on the event or activity of the day. For example, all participants strongly identified as an artist when the class engaged with a communal and responsibility-free activity of embroidery.

Artist-Learner Artwork

The following are images of artist-learners finished artwork. All participants completed an interpretation of a self-portrait project following a very open-ended objective. Concept and use of material were strongly questioned throughout the making process through conversations and critiques. This project was assigned before the start of this study but all participants worked on and finished the portraits throughout the duration of this research. The following images of completed self-portraits will be used in chapter 5 as visuals of the results of imagination and collaboration as mentioned by Maxine Greene (1995). As a result of students using the implemented techniques and strategies to arrive at feeling safe and confident to collaborate and engage, students were able to challenge the outcome and initial expectations of their artwork. It was through collaboration with the artists in the classroom that projects morphed and developed into a physical representation of imagination as defined by Greene (1995). Evidence of

imaginative collaboration within the artwork was supported by the observations and conversations recorded in class.

The art pieces are visual supports to the students' internal thought processes documented in daily surveys and external physical actions observed in the video and audio recordings. They are also the visual results of the students' growth in collaboration



Figure 12. Coral self-portrait project.



Figure 13. Coral self-portrait project (interior.) Coral's use of printmaking because of peer suggestions during critique.

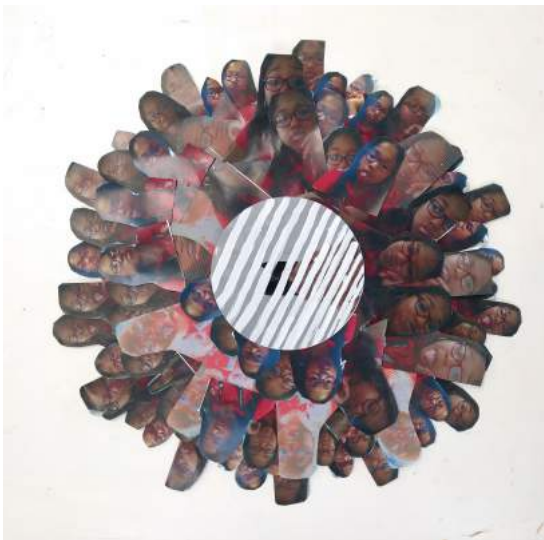


Figure 14. Green's self-portrait project.



Figure 15. Detail of Green's self-portrait project.



Figure 16. Violet's self-portrait project



Figure 17. Collaborative classroom painting.
No student collaboration yet.

and engagement with visiting artists, artist-teacher, and peer artist-learners through classroom conversations and critiques. The following pictures are of artist-learners finished work.

Collaborative Artwork

Figure 17 to Figure 21 are of the progression and conclusion of the class collaborative painting implemented for this study. This painting was presented to all the student in the class as a space to speak to each other visually through the give and take of marks on the painting. Students were welcome to use any materials and add any element to the piece. They were encouraged to react to what was presented on the canvas and to respect others' marks. Students were encouraged to approach this project when inclined while no

engagement was demanded, and no objective was given. I had hoped to present this project as a reflective space and a genuine collaborative endeavor. As a result, you will see that the painting grew slowly and quietly. Additions to the project were not publicized by students in the class or participants. There were minimal conversations over the painting itself, instead, conversations happened through the additions of marks on the surface. Students treated others marks as words; not interrupting or judging but rather digesting and supporting its growth and existence on the surface through their additional marks. It was a gentle progression. I began the collaborative painting by painting on a large black and white pattern onto the surface of the wood canvas. I had decided to begin this project for them as I had realized from interview questions and conversations throughout the class that starting a project was the most intimidating task for my participating students. I wanted this painting to be a judgment-free and stress-free space. For those reasons, I introduced the collaborative painting to the class in the form of Figure 17.

Figures 12 through 21 reveal the use of the collaborative painting as a place of self-exploration and discovery as you can see the marks were influenced by what was left there prior by another artist. No artist-learner approached this collaborative painting with a partner. All interactions with this piece were independent. At most, two artists, contributed to the painting at one given time. The influence of this collaborative painting was most prominently documented within the classroom video and audio recordings as this painting sparked small conversations between artist-learners. Artist-teacher and artist-learners collaborated on this painting throughout the study.



Figure 18. Collaborative painting half-way through the study.



Figure 19. Collaborative painting at the end of study.



Figure 20. Violet's addition to the collaborative painting (detail).



Figure 21. Green's addition to the collaborative painting (detail).

The images also show the possible learners timid-ness in collaborating through the size of student marks to the painting. Represented in Figure 20 are the small purple and yellow circles drawn on by Violet and in Figure 21 are the blue and red lines added by Green. Through these delicate and non-intrusive marks (see Figures 20 and 21), I began to question if this was a physical embodiment of female interpersonal systems. Were my cis-gender participants fearful that they may make too large an influence on the painting and possibly disrupt the painting, instead of becoming part of it? Through the play of marks made between my participants and my non-participants, I began to see this painting as a symbolic representation of the Art Concepts class community. My cis-gender female artists were working around the larger marks made by myself or male students in the classroom; the additions made by my participants were added gently so as to not create a large change or impede on another's mark.

This painting also acted to support the fear presented in my cis-gender female participants to make a mistake or feel judged by their contributions recorded in their journal entries and interview. Coral stated, "I don't want to mess it up" when presented with this collaborative class project. This interaction with the presented collaborative project demonstrates the fear of judgment presented in the initial interview. This painting also demonstrated a possible result of a cis-gender female identity development trait of interpersonal experiences and community effort. Due to the awareness of community cooperation through small unobtrusive marks and the fear of mistake or judgment observed within my cis-gender female participants, I began to question if their female identity influenced their artistic identity with delays of development. I will further analyze this observation in chapter 5.

Journal Entries

Student participants submitted two journal entries throughout the case study. This was a second format in which participants could supply information from their perspective to add depth of understanding to the overall study. What is presented in this data is the participant's perception of their female identity and further self-investigation into its influences.

The first journal entry provided insight into the participant's female identity outside of school and the variable that may have impacted this identity development. Terms such as "strong" and "independent" were used alongside "free", "proper", and "poised". The first journal entry represented what my female adolescent participants viewed as being female influenced by their peers, family, and society. The answers of acting "proper" were supported by their answers in journal entry number two where participants said that they felt that they had to act a certain way to be nice.

The second journal entry provided insight into the participant's awareness of being a female in the learning environment of a classroom; a collaborative space. This was not a collection of research into promoting femininity. Rather, it was a look into identity development at the adolescent stage and how female identity affects their ability to engage, and thus develop an identity and how that female identity engages with learning in the art classroom. In addition, how do their female identity development traits and that of learning disabled identity traits work together to influence the ways in which collaboration is attempted or attained?

I wanted to approach the study on female identity development so that I could teach in a way that was mindful and understanding to what my cis-gender female students

needed and what their most necessary circumstances need to be in order to engage. If engagement is the root of learning and widening awakesness to each other and thus ourselves, then my students deserve to engage as well. The journal entries provided valuable insight into my students' perspective of self. This balanced itself with my literature review and from there I was able to create a wide-awake perspective of who my students were during this stage of my research. With all this knowledge, I was able to scaffold them to engagement; to play with their identity through the play of art making and collaboration.

Reference Appendix N and O for journal entry questions that were supplied to each participant. Table 10 presents a collection of responses from participants' journal entries. The matrix below is organized, in columns, by journal topic and, in rows, by participants. Only the most important and appropriate data was added to this matrix (see Table 10).

The journal responses reveal an interesting distinction between what they perceive their cultural female expectation and perspective to be and their personal actions of representing those expectations. For example, participants described females to be "strong" and to "speak their mind", however, their actions in class and their responses in journal entry number 2 were of the opposite. The comparison between journal entries and classroom observations uncover that student's self-concept and behaviors were dissimilar. Their actions contradict their personal beliefs of their female identity. This could be a result of many factors such as code-switching and anxiety during their period of adolescent development and discovery.

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	Journal response of female identity/Possible Female ID qualities at play	Journal responses of personal artwork and feelings towards different types of engagement in class.
Coral	<p>"females are sensitive, strong, brave"</p> <p>"support others"</p> <p>"sometimes are not confident. sometimes compare themselves and don't love themselves"</p> <p>"how they act, how nice or mean they are"</p> <p>"characteristics of a female artist is they do their own thing and idea"</p>	<p>"making, thinking, and talking while working on a project is working (in participating), but not participating isn't working"</p> <p>- she is looking for engagement</p> <p>She feels the most successful when -</p> <p>"changing my art project"</p> <p>imagines other artists to be "engaged when they do art"</p> <p>-focus and determination may be Corals' version of romancing the artistic self.</p> <p>"being determined, not giving up, and being flexible./accepting to change my art makes me feel like an artist."</p> <p>- Coral is open to feedback and change because she strives off a community effort towards her personal growth.</p> <p>"sometimes i act mature and or goofy and immature during art class ... but sometimes because of my gender mostly not"</p> <p>- sensitive to what she puts into the environment due to her gendered reason to act a certain way.</p>
Green	<p>"there are no set guidelines as to how a woman show act"</p> <p>"depends on the background of the woman"</p> <p>"having independence ... they are in control of themselves"</p> <p>"i like feeling like i make my own decisions based on what i think is best for me"</p> <p>"very independent and strong"</p> <p>"when in public it is shown that they have the ability to speak properly"</p> <p>they project themselves to be very poised"</p> <p>"self-worth, independent"</p> <p>"They take basic concepts and execute them way beyond what it could have been"</p> <p>"They are poised and seem to act like they have high intelligence"</p>	<p>What green needs to be successful in art - "</p> <p>bounce ideas off other artists"</p> <p>- need for community engagement for personal success (much like Coral)</p> <p>What she does for herself to be successful -</p> <p>" i have been putting in effort"</p> <p>- working harder makes her feel like an artist</p> <p>- Green's version of romancing the artistic self</p> <p>She see's other artists as feeling</p> <p>"frustrated"</p> <p>- relates to other artists struggle</p> <p>- struggle is her romancing the artistic self</p> <p>"trying new things and never being afraid to do it"</p> <p>- "women are strong"</p> <p>Believes her gender makes her act a certain way</p> <p>- "i do, i feel it helps me to see things differently which in theory helps me to create amazing artwork."</p> <p>- I appreciate people's advice even when i probably won't take it, however i will consider it"</p>

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Violet	<p>accepts suggestions of technique knowing it is incorrect. (is this a formality of this gender?)</p> <p>"powerful"</p> <p>"how they want to talk"</p> <p>"strong"</p> <p>"headstrong"</p> <p>"like they're in charge"</p> <p>"like soldiers"</p> <p>"nonchalant"</p> <p>"strong free and spiritual"</p>	<p>"not the best quality" is very childish", "not that cool"</p> <ul style="list-style-type: none"> - very judgmental of personal work. - comparing herself to find herself - same response in interview 1. <p>Separates herself from others to make herself feel more successful</p> <ul style="list-style-type: none"> - "stand off to the side" - maybe so that she cannot compare herself to others? <p>believes artist feel "motherly and fatherly" to their artwork</p> <ul style="list-style-type: none"> - idea of responsibility, personal - relates to interview #1 <p>Feels most like an artist when "I am talking to my classmates in art vocab and just being creative"</p> <ul style="list-style-type: none"> - when she is able to look/be knowledgeable with no responsibility" - she felt the most artistic when it was embroidery day. <p>"i don't really like when i talk to my peers about my artwork"</p> <ul style="list-style-type: none"> - compared to teacher responses, her peers' are not thorough. - she requires a level of intelligence from her peers and of herself to identify with a community (of artists). <p>"Yeah, i think it does in a way because i feel like I'm biting my tongue in a way", "i think i act quiet, and not loud"</p> <ul style="list-style-type: none"> - her female identity makes her act a certain way - she is fragile in a social setting to keep up appearances - holds herself back.
COMMON FACTORS:	<p>See females as being strong, independent, and in control. outside factors matter to them either through thought or comparison.</p>	<p>What the ladies are holding back is all knowledge based. They are not having to physically act a certain way, instead they "hold their tongue" on their opinions and who they truly are.</p> <p>I see that the dimensions that each student was most strong in was also seen as their way to identify as an artist. They deeply romanced their personal artistic self. In mimicking and acting the part of the artist they most strongly admired, they began to see themselves as an artist.</p> <p>commonality in:</p> <ul style="list-style-type: none"> - romancing the artistic self = artistic identity

		<p>*when they are able to express the romanced artistic self, they feel the most confident and most like an artist.</p> <p>- Their Journal #1 answer of who a female is, is referenced in their viewpoint of how it is holding them back</p> <p>* sensitive, intelligent hold them back</p> <p>* characteristics like brave, and headstrong, and powerful, are more difficult for the adolescents to portray.</p> <p>* (need for a growth in this area of confidence (assurance), in doing so they are more willing to engage/speak their mind/add to the artistic community through their ideas.</p>
REFLECTION:	<p>There seems to be a common frailty that participants share through class observations but is not listed as a factor for femininity. Especially in Green and Violet, they give and take suggestions in a way to be nice and courteous. Coral is the only participant that mentioned caring for others, however, Green and Violet mention how females do consider the outside element of "others" by how they change their accents or what they care about.</p>	<p>I think of the possibility and effects so code-switching in reference to the responses of Green and Coral. They are both females of color and natural cultural identity factors may be held back to "fit in". Coral also experiences a feeling of holding back her true self.</p>

Table 10. Artist-learner journal responses focusing on their perspective on female identity and its influences.

Journal responses also reveal all three participants' awareness and contributions of others' influences in their own self-identification as female. Green speaks of females as having to fit into an environment to be successful as Coral speaks of females being able to be an emotional support to others. The responses to journal one demonstrated the effects within self-identification as a need for and result of the engagement of others. The responses from journal two demonstrated the participants feeling of having to "(bite) my tongue" or hold back on genuine behaviors. They observe themselves having a feeling of needing to act differently, however, they are unable to describe why they feel this way.

Artist-teacher participants

Interview

One interview was conducted with both artist-teacher participant and a self-reflection was conducted myself. The following table encompasses information on the interview questions posted under Appendix L. The following data demonstrates the commonality between three different artist-teachers, myself included, and the dual identity struggle of artist and teacher. All artist-teachers are from different educational backgrounds and are teaching different populations of students. By collecting data on diverse artist-teachers I had hoped to demonstrate the contemporary struggles and influences discussed in the literature review section of this study. In addition, I had hoped to bring light to the necessity of the promotion of an artist-teachers identity in the classroom as data presented that teachers find it difficult to collaborate and engage with students through personal works. Appendix V provides interview notes while Table 11 provides a quick view of where commonalities are occurring between artist-teacher participants. It was important to me to find these commonalities or areas of overlap because it allowed me to better understand the philosophy that is teaching as an artist-teacher. It is important to note that this comparison between interviewed artist-teachers and researcher was completed before the study. A review of the interviews and my actions during the research resulted in additions of red x's to the chart to mark where I changed because of *being there* and *with* my students. It was revealed that my actions in being with and there in the classroom created more unexpected commonalities between the artist-teacher participants and myself. The developments recognized within me

demonstrates the powers of *being there* and *with* your students naturally promoting artist-teacher practices.

Through Table 11 you can see the traits shared between artist-teachers. An unexpected, but important area of discovery, was that all artist-teachers were not seen as artists within the eyes of their students. They were seen mostly as a teacher of art, not a contributor to the contemporary and local art world. It was shared that students did not see the personal work or process of the teacher as an artist. Without students seeing the personal artwork, the teacher was still not perceived as an artist.

	Tangerine	Blue	Researcher
Teaching Philosophies			
Teaches what students want to learn - teaching/gained knowledge is driven by student curiosity.	x		x
No due dates on projects/ Students decide when projects are complete	x	x	x
Structured play (limitations)	x	x	x
Focused on building students curiosity, reflection, and ability to question (thus learning)	x	x	x
Teacher Language/Tone/Physical Presentation			
Speaks in the student language	x	x	x
purposely goes by first name		x	
Dresses casual (not in rules of school) - Romancing the artistic self		x	x
Studio Environment			
Teacher uses student space to make	x	x	x
Teacher creates a safe space aesthetically	x	x	x
Open studio format	x	x	x
Teacher is empathetic to student space because they use it too	x	x	x
Teacher shares materials/tools with student	x	x	x
Cross-generational experiences within class	x	x	x
Modeling			

models artwork exchanges		x	
daily practices of sketching and making			x
Students are intimidated by teacher artwork	x		
Teaches/models not to get emotionally attached		x	x
Models life lessons like organizing a schedule.		x	x
Models that teacher is still learning too	x	x	x
Artist-Teacher Struggle			
Time	x	x	x
Space limitations	x	x	x
Student perspective of teacher is of artist/maker			x
Makes less work than he/she would prefer due to restrictions on time and space	x	x	x
Collaboration/Community			
Enjoys working with other people	x	x	x
Teacher is inspired/influenced by student work	x	x	x
Examples become artwork, artwork becomes example.		x	x
Teacher/Student Roles			
Teacher is vulnerable in confusing what he/she does not know.	x	x	x
Start to share common interests in art styles	x		x

Table 11. Collection of artist-teacher interview responses. Demonstrate initial commonalities and commonalities that developed within the researcher during and after the study.

All artist-teachers shared the complication of space and time when attempted to make-work in the classroom environment. I had implemented the presence of artist-teacher making in the art room in my own classroom instruction for the intentions of this study. I had further realized that difficulties of an artist-teachers as a tool in the art room could be the result of the structure of a school day. I had hoped that this study would provide teachers with data that would strengthen their motives of working alongside their students

and promoting this endeavor to others which I believe would alleviate many artist-teacher struggles such as time constraints and recognition of artist identity.

Artist-Teacher Art Work

The following are images of my personal artwork that was completed alongside my students throughout the case study. The images demonstrate a change in style and



Figure 22. Images of the progression of the artist-teacher's still-life art piece.



Figure 23. Images of the progression of the artist-teacher's landscape art piece with elements of embroidery and watercolor.

materials because of engagement with my students on the level of *being there* and *with* my students in the classroom. The images reveal a progression of stark black and white imagery to an attempt to be more colorful with embroidery techniques. Embroidery became a part of my work when I had instigated a play-day where students were asked to take a break from their main projects to do something new. The influences of *being there* and *with* my students are seen through the use of watercolor and embroidery techniques as those were not initially a material or technique used in my studio, instead, they were instigated by my classroom engagement with students and their work. Their excitement for and experimentation with certain materials influenced my personal work.

Data Analysis

As raw data entered my study I immediately transcribed information over to a digital format. After, this I printed out the transcribed data and approached it with a highlighter. Within the first six classes, I observed commonalities and patterns within my students' behaviors in class that contributed to a lack of engagement, which I called cycles. With this observation of engagement struggles, I began to code data to find reasons for this difficulty. All data collected after the sixth class went through the following coding process. All digital protocol sheets, transcribed interviews, journal entries, and students' daily survey answers were approached with either a physical highlighter or highlighter tool on a word document. Notes were taken next to each highlighted data to document important occurrences or further patterns. Important and relevant information from each participant was highlighted from each data collection method. After all of the important and relevant information was highlighted the data was

transferred over to a matrix that stored all important and related data to this study, by participant and order of data method collection (see Appendix W).

All data collected throughout the study, except study survey answers and class observations, was stored under a single matrix (see Appendix W). A matrix created for daily survey answers can be seen in Tables 7, 8, and 9. A paired line graph can be seen in Figures 9, 10, and 11. A matrix created for class observations can be seen in Appendix U. After all data was transferred over to a digital matrix, I looked for any explanations of participant behaviors, any signs of resolution from implemented teacher techniques, and compared commonalities between participants as a cis-gender female adolescent group with learning disabilities. Commonality and researcher reflections were written into its appropriate cells in all data matrices.

This process repeated itself throughout the study until all collected data was coded and organized into a sectioned column in the digital data matrix of its association. Appendix W encompasses all matrices presented in the Presentation of Data portion of chapter 4. Smaller sections of the matrix were presented in chapter 4 so that the data was more easily digestible to the reader due to the mass amount of data collected, coded, and analyzed.

My specific system of coding data supplied organization to relevant and important data in two ways. First, through the immediate processing of raw data I was able to quickly observe the cycles and perspectives that powered the selective and theoretical coding strategies needed in grounded theory studies such as mine. The immediate processing of data and organizing relevant data into matrices allowed for a clear view of the necessary next steps in my research. Second, in organizing the data into matrices, I

was able to demonstrate and organize a collection of in-depth information for each participant when viewed laterally through the row. In addition, when viewed horizontally through each column, the commonality between participants could be observed.

Due to the individual and comunal nature of my study, with it's focus on identity and collaboration, it was necessary to create a coding strategy that was specific, mindful, and structured in its ability to intake and organize data on both internal student perspective and external student behaviors. My large matrixes allowed me to provide those necessities to the data. In addition, selective and theoretical coding became the techniques used to supply my research with flexibility in moving with the natural path of data on identity formation. This type of coding allowed for a wider scope of research into an observation or occurrence once an observation was made to more fully document its details.

Coding strategies

I used a combination of selective and theoretical coding techniques to best comprehend the core categories that naturally emerged within my initial raw data. A collection of three categories were formed using axial coding techniques from the raw data collected from observations, daily surveys, journal entries, and the initial interview of my artist-learner participants in the first six days. The emergence of the fourth theme will be discussed further in this chapter. With the emergence of the core cycle that attributed to the path to engagement, I began to employ selective coding strategies to understand the depth and entirety of the categories. I began to focus directly onto the source of the cycles by coding the incoming data by its relevance to the core category. In doing so, I was able to explore in depth into the framework created by the reoccurring

cycles; its contributors, its effect on participants, its variables, its influence, and its results on teacher-learner engagement and collaboration.

To further my grounded theory case study, I also employed theoretical coding. I wished to understand the range of variables and effects one cycle had on the next in addition to the range of variables each cycle had on itself. In addition, I wanted to provide a full perspective of the layers and variables that affect cis-gender adolescent artistic identity growth through collaboration within each category. Theoretical coding is explained as,

the process of data collection for generating theory whereby the analyst jointly collects, codes and analyses the data and decides what data to collect next and where to find them, in order to develop the theory as it emerges. (Glaser & Holton, cited in Taber n.d.)

Theoretical coding allowed for research into unexpected and important emergent occurrences through the flexibility in its direction and depth because of its reliance on evolving and developing data. These two coding techniques deemed necessary and important for my research of artistic identity development and collaborative work within a classroom setting. It allowed for flexibility in my research direction according to the natural direction of data formation as a result of an investigation into an organic and complicated process such as identity formation. Reference Figure 24 for a visual of my coding process and implication of axial, selective, and theoretical coding.

Revelation in coding strategies

Axial, selective, and theoretical coding revealed information in steps.

Information was revealed one step at a time as coding and analysis happened within the

process of research and data collection, Raw data gathered at the beginning of my study revealed that participants found it difficult to engage and collaborate. This was an unexpected observation. While digesting and reflecting on my participants' difficulty in collaboration, I discovered patterns of behaviors and perspectives that hindered the collaborative effort; cycles.

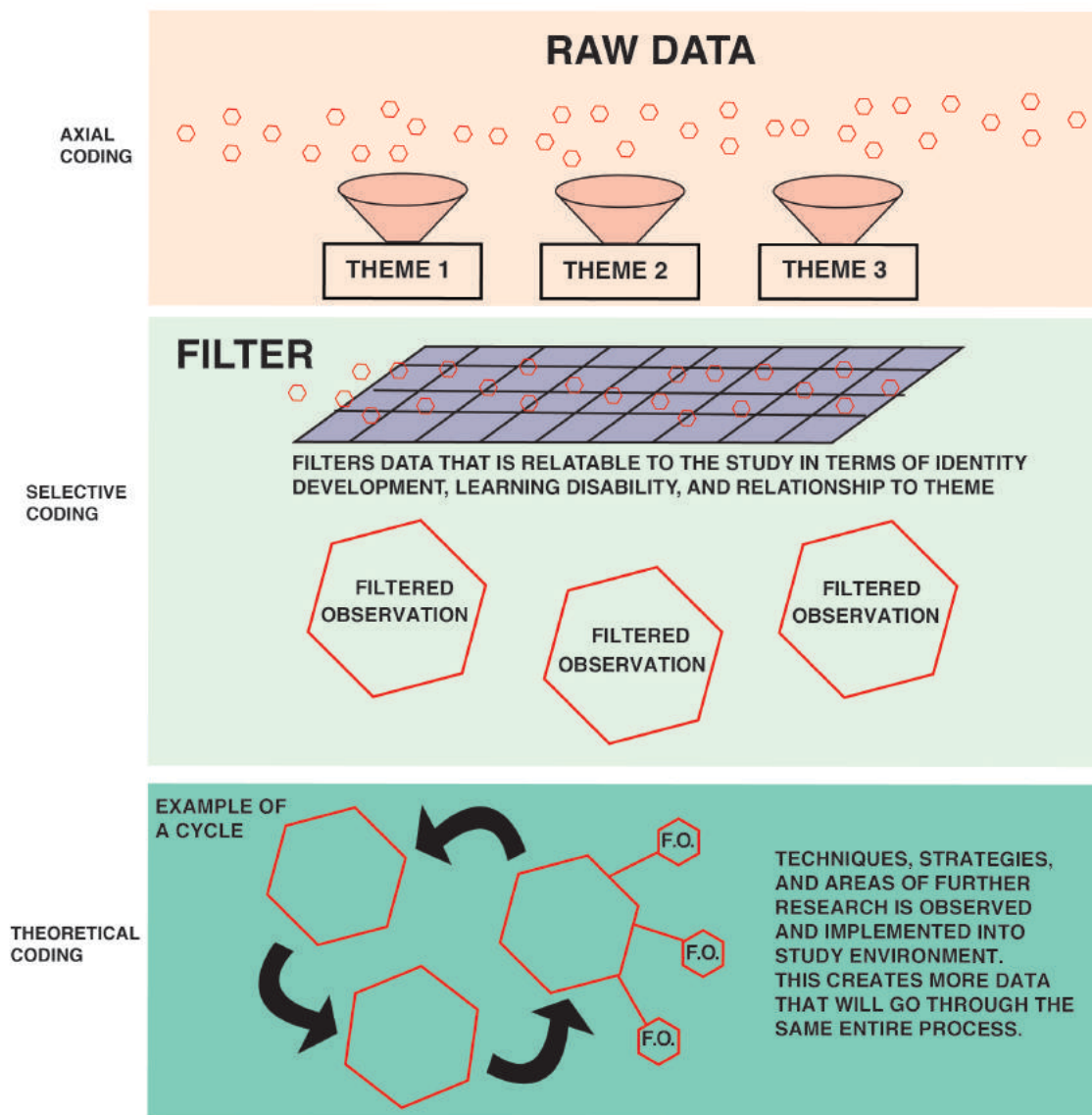


Figure 24. Visual of the use of axial, selective, and theoretical coding methods within this specific case study of teacher-learner collaboration.

Observed patterns of behaviors, within the daily survey responses and class observations, began to form itself into cycles. I use the term cycle to represent an action or mindset that triggers another, resulting in a closed loop of behaviors that only feeds the cycle. Through axial coding, it was observed that the cycles that hindered engagement correlated to a time in the classroom; preparing for class/organizing/imagination, working/discovering/engaging, and cleanup/reflection/alignment. These times are the themes of my findings and will be further discussed in chapter 5. To examine and assist my participants in overcoming the hindering cycles and accessing collaboration and engagement, it was necessary to understand the severity and root of the emerged cycles. In order to do so, I created and employed techniques and strategies that created a wedge in the student's behavioral cycles and allowed them to escape to engagement and collaboration.

The process of generating teaching techniques was completed through the understanding of the variables of cis-gender identity development and LD identity development. This application of participants perspective and need upon the research acted as a filter. This influenced the techniques applied to the students and strained the data influencing the analysis of the data. This process was the engagement of selective coding. All further collected data, past the observation of the emergence of the cycles, were filtered by its relationship to the themes of class/organizing/imagination, working/discovering/engaging, and cleanup/reflection/alignment and cis-gender female LD identity. The selective coding process contributed to the coding and analysis process by locating information and focusing on the factors of my participants' gender and LD identity. Selective coding of daily surveys, observations and journal entries, exposed the

possible gender and LD identity traits that contributed and powered the cycles that hindered collaboration such as difficulty in communicating with peers and having to act appreciative of all peer suggestions.

Each new information revealed and powered the next theoretical approach to my data retrieval and analysis. Selective coding and theoretical coding worked together to locate relevant data from the raw data and formulate the teaching strategies and techniques necessary for supporting cis-gender LD adolescent engagement and collaboration. In the dual process of employing techniques and strategies and analyzing relevant data to formulate the next steps, data began to surround each cycle and create veins of relevance to each other. This is presented in Figure 25 and resulted from the process in Figures 24.

Data type relations

The collected data types from the artist-learner participants moved together through the coding strategies to create an image of the collected data at the result of this qualitative case study supported by grounded theory. The artist-learner and artist-teacher data supported each other to demonstrate the effects of *being there* and *with* students in the classroom and its influences on both student and teacher. The physical and pedagogical changes made within the classroom created changes within my students which in turn created changes within myself as an artist-teacher. The implementation of wide-awakeness into the classroom through the teachers' pedagogy created a system of change that, I foresee, never stopping due to the continuously growing nature of identity. From the overlapping of artist-teacher and artist-learner data came the fourth theme of this research. Through the instigation of engagement and collaboration, a building of

trust and support between the identities of the teacher and student, the spirit of the classroom changed resulting in the growth of both teacher and student identities.

In addition, the relationship between data types within each artist-learner participant and the participants' community was highly intertwined with each other throughout the research, coding, and analyzing processes. Within each singular participant, the collected data types were used to cross-reference the data of their observations and survey responses with the influential factors of their components of artistry, converging streams, gender identity of being cis-female, learning disabilities, and adolescent identity development. In connecting data this way within each individual participant, I was able to formulate the results of collaboration through the perspective of both student and teacher. This was because specific data types were sourced to collect teacher-researcher observations and internal student reasons and emotions towards the experience. In doing so I would be able to supply to my readers an in-depth review of teacher-student collaborations effect on artist-learners identity and confidence.

Once the collected data was used to analyze each participant as individuals, the same data types were used to form an understanding of cis-gender female adolescents with LD experience of teacher-learner collaboration as a whole. Data types were also used collaboratively between all participants to observe any patterns or relevant occurrence's in artistic-identity and confidence development in cis-female adolescents as a community. By using the data types collectively among all participants, I was able to hypothesize the variables and outcomes of this collaborative approach on cis-gender female adolescents with learning disabilities. Due to the depth of influences on identity formation, and this being an external study of a mostly internal process, it was necessary

to use data collaboratively to better understand the effects of collaboration on artistic identity.

By coding and analyzing data in both individual and collective means, I was able to reveal observations within individuals that contributed to the observations of the participant population. In using participant-specific information, in addition to collective observations, I hoped to avoid revelations that were too general to the cis-gender female adolescents with LD community. Following the discovery of behavioral cycles found within the data collected on the first six classes which was common to all participants, all data types were used to further elaborate on the variables that prevented students from collaborating in addition the collective use of all data types explored the effects of collaboration within the community of cis-gender female adolescents with learning difficulties.

Summary of Findings

Through the processes of data collection, coding, and analyzing, I was able to formulate a qualitative overview of the artist-learner and artist-teacher experience with collaboration in the art classroom. Within the first six classes of collecting data, I began to find repetition between the students' responses to the collaboration-focused environment. The repetitive actions formed itself into three cycles due to the closed-loop set of actions. Each observed cycle resided within sequences of the class period; preparing for class and working in class. There are more sequences of an art class period, like clean-up, but the cycles emerged within the two. The two sequences became the two out of four themes to my findings. The first two themes will be stated as follows;

entering the class, employing skills of organization and imagination, and working on artwork, employing the skills of discovery and engagement to form an alignment.

The theme of entering the class represents the cycle of difficulty with organization and imagination (see Figure 27). This cycle was influenced heavily by my students learning differences which influenced their confidence and anxiety levels. The theme of working on artwork represented one main cycle with a mini-cycle and a subloop component. The mini-cycle on the fear of risk and judgment. These fears within my student were observed to be powered by their areas of weakness in components of artistry and converging streams and their perspective of art as responsibility. This cycle was a large component in my students' difficulty to engage and collaborate. This difficulty was also discovered to be a result of their history with education specifically because of the relationships formed between teacher and student due to her LD. The main cycle, with the additional sub-loop, was formed off the influences of play. This cycle was reached by my participants once the cycle of the fear of risk and judgment was stopped by teaching technique and a perspective change of art. Play empowered my participants to engage with each other and collaborate through widening their imagination. This cycle was a result of the implemented teaching techniques, artist-teacher pedagogy, and imagination.

Each of the cycles, in its exterior, is a circular movement of actions and reactions. However, at its core, identity traits, gender perspectives and acting, dimensions of artistry, and results of a learning disability power each cycle. The first two sets of cycles acted as barriers that made it difficult for my student to collaborate with each other and

be there and with each other. Because of these cycles, imagination was impossible. The fourth cycle was the result of this study.

In addition to the first two themes, the third theme of artist-teacher and the artist-learner collaborative environment was discovered as a result of play. Within this theme, another cycle emerged. This cycle was the result of the teacher-learner relationship of identities formed from the implementation of a collaborative focus in the art room. This cycle is supported and powered by the cycle of play and feeds the continual promotion of a collaborative classroom. This cycle can only be reached once the prior three have been eradicated or experienced. It is in this teacher-learner relationship of identities that the theories of Williams (2017), Wenger (1998), and Greene (1995) can live and be practiced. I was only able to discover this space within my classroom once the teaching techniques were implemented and the routine of artist-teacher participation and classroom as studio space were instilled.

The last theme encompasses strategies employed to scaffold my participants to imagination and to the fourth cycle. This theme is a collection of teaching techniques and perspective strategies implemented throughout the twelve-week study. It was observed that the first two cycles decreased as the teaching techniques were implemented. The latter two cycles were discovered as the teaching techniques opened a different type of classroom for the students.

The first two cycles were observed through video observations and daily surveys to hinder the level of engagement with each other. Some participants struggled to claim their identity as an artist or have confidence in making because of the initial two observed

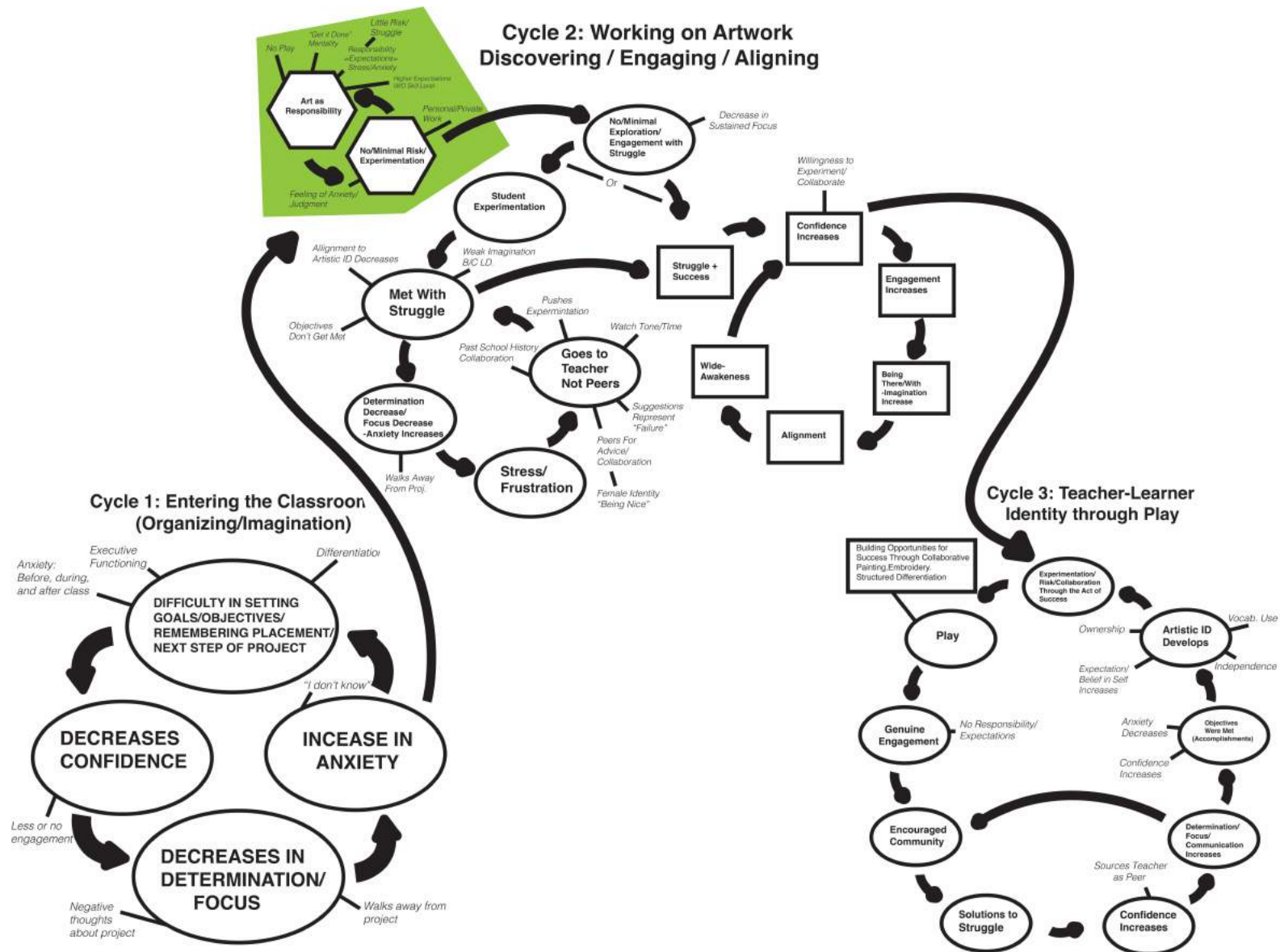


Figure 25. An illustration of the presentation of data in a linear format of the discovered themes and placement of cycles.

cycles. The first two cycles listed above influenced teaching techniques, which created my fourth theme. These teaching techniques have been applied as an accommodation for my students learning to promote confidence, it also acted as a wedge in the disruptive cycles observed to hinder my students' path to imagination through collaboration and play. In promoting confidence through these techniques and strategies, I had hoped to increase engagement and create an environment in which identity can be formed. All themes, cycles, and its powering traits are visualized in the concept map below and will be further discussed in chapter 5.

Unexpected findings

There were many moments of unforeseen discoveries as data began to reveal behaviors and perspectives that I did not predict going into the study. The moments are as follows: difficulties in remembering, difficulties in engaging, differentiating between choice and play, and romancing the artistic self as sabotage of artistic-identity. These are just some of the unexpected findings presented in my entire case study.

When beginning the study, I came across many unexpected moments of reflection and thus discovery. The first moment came with a deep reflection on the phrase "I don't know". I had come across this phrase from my students many times, however, with its numerous presence within teacher-student conversations, interviews, and daily surveys throughout the beginning of the case study I had to address its deeper meaning. The words, "I don't know" came to represent the students' anxiety, self-judgment, and even a student's inability or mass difficulty in explaining one's self through language. I also began to question its appearance in female's language as an identity development trait; a form of passive collaboration that leaves no large imprint on the community. It was

rarely used to truly mean that a student had no idea and, in many moments, felt it used as a defense tactic to move attention somewhere else. She indeed did but was having a difficult time expressing her feelings or used this response to protect herself from others judgment and the on-coming of anxiety. With this discovery a teaching technique was created, attention to teacher language, tone, and timing of teacher responses was monitored. Reflecting upon and discovering the true meaning behind the use of those words assisted with strategies and perspectives to overcome, what was the initial, roadblock in the study to students' confidence growth and thus artistic identity growth.

Another immediate and influential unanticipated finding in my research was that of my participants' difficulty to engage. I had fully believed, going into the study, that they would be open to collaboration and engagement with, at least, their peers if not with the artist-teacher. I had believed that this was an action familiar to them. It was this finding that led my search in the direction of implementing strategies that scaffolded my students in necessary areas to get them to the point of collaboration. This discovery also instigated questions within myself, my population of study, and the circumstances of this study, that required me to narrow the reflection of the data collecting methods to filter the data through the perspectives of female identity formation in adolescents and identity formation within female adolescents with learning disabilities.

An additional mass discovery occurred with the unexpected reaction and outcome to an embroidery lesson. This embroidery lesson was instigated by the idea of romancing the artistic self that Kahn (2012) mentions as a dimension of artistry. I saw that, due to school uniforms and dress codes in school, students were not able to address this area of Kahn's' (2012) dimension. I wanted my students to have something that they could

choose to wear and accessorize that would bring them comfort and creativity, as well as, ownership of their artistic identity and portrayal. This lesson created an unexpected wave of discoveries for myself and opportunities for my students. Throughout this activity, I made sure to continue to use my artist-teacher modeling, awareness of language, tone, and time, and promoting others as artists and resources. Students were all invited to sit around a singular table to share materials and knowledge. They were also given the option to participate or not. What I discovered through the experience and re-watching of the experience through study surveys and video/audio recordings was that participants were more focused, communicative, willing to experiment, struggle, and take risks. As a response, the following was discovered as well. First, students felt a responsibility for their projects and a break, such as this embroidery lesson, was highly desired. Second, students required permission to play; freedom in the classroom did not instigate this. Lastly, students needed to be taught how to manage and sustain their creativity; this did not happen naturally like expected with a choice-based classroom. For my participants, I had realized that a choice-based classroom could have been a form of differentiation that was given too soon and that the freedom of a choice-based classroom could have been unmanageable territory for my students.

The freedom of a choice-based classroom was intended to allow my students to express themselves through their willingness with materials. Many students were comfortable with the choice-based approach, but it was this study that shed light on the actuality of micro-difficulties my participants were having within this teaching pedagogy. It was this discovery that I could apply my knowledge of differentiation (Kroger, 2004); the opportunity for freedom and choice given too soon in ones' learning. I observed

behaviors from my students of frustration as they were given freedom in the art classroom through material and concept. The opportunity was, in fact, too much of a responsibility and I did not foresee the hesitation to engage with free choice. The choice-based classroom was intimidating, and my participants needed more scaffolding than anticipated to approach this type of environment. The presentation and dictation of the options available in class; the embroidery, their main project, and the collaborative painting remedied the need for scaffolding.

I also began to observe that a prominent trait of an artist, to one artist-learner participant specifically, was their perceived struggle of an artist. This struggle was what the student associated with being an artist and, as a result, other areas of dimensions of artistry were weakened. Her behavior in romancing the artistic-self was seen by her actions in the constant struggle of process or technique. This was observed through her actions to not research or experiment further. She was regularly sharing her frustrations by saying, “I’m stressed” and “this is annoying”. However, she was excited to approach another stressful experience. She would continually, day after day, attack the same task that caused her frustration. Due to her acceptance of this as a trait of an artist, she was observed to suffer in the areas of experimentation. As a secondary effect, sustained focus was also weakened because she would “walk away from [her project]” when met with struggle. In this cycle, her romanced artistic identity was actually holding her back from becoming a more confident maker and thus building a stronger artistic identity. It was when she overcame her struggles and finished her project that she felt strongly like an artist.

These moments were the most important out of a collection of many more unexpected and inspiring times of discovery. The most important perspective discovery was that of play. Play was something I had thought students craved and thus gravitated towards when given the freedom to do so. What I misunderstood is that students did not need freedom, students needed allowance; I had misunderstood freedom and allowance in the classroom to be the same thing. My participants were afraid to do anything other than their projects. Anything that contributed to the success of their project was sourced, but anything that could hinder it, like experimentation, was not. They were applying the structures and rhythms of other core classes into that of the art classroom; due dates marked success and completion. As a result, discovery and creativity were weakened due to the perspective of responsibility on a project by my participants. During the last interview two of my participants, Coral and Violet, revealed that they behave quieter and engage less in the classroom due to the fear of being wrong in a classroom setting. The fears associated with a less expressive subject had manifested itself in the art classroom.

Play provided the space for all individuals in a classroom to be there and with each other. It melted away the school-associated anxiety and stimulated discovery again. Teachers must be able to play alongside the students. In doing so we can model for them a trait of artistic identity; experimentation, that all experiences of learning, whether we succeed or fail, is learning nonetheless. This was the most powerful teaching tool in instigating confidence and artistic identity formation found in my study.

Chapter V: Discussions and Implications for the Field

Introduction to Findings

Very early into the study, it was discovered that collaboration and engagement were not occurring naturally under the circumstances of a *being there* and *with* in an environment. Multiple cycles of participant behaviors within a class period made engagement unobtainable. It was necessary to first address the impeding cycles of behaviors to study the effects of collaboration on artist-learner identity. To present the full observations of this study, the impeding cycles of behaviors will be presented along with the effects of teacher-learner collaboration.

The themes are organized, with its associated cycles, in a way that best represents the observations that affected the availability of student engagement and confidence and artistic identity growth within my participants. The themes and cycles are presented in a linear fashion of a progression of a class period; walking into class, working in class, and identifying in class. Due to the progression of the class, the cycles correspondence in their cause and effect will be stressed. The presence of the initial cycle effects that of the cycles after it. The presence, or lack thereof, of a cycle of behaviors, effects the degree of the cycle in the participants' classroom experience. Digest the themes below similarly to how one might read a maze; one decision or behavior made by a student creates a path of further available opportunities. All decisions create an individual path one artist-learner may take in reaching the experience of an artistic-identity formation. The history of a participant plays an important part in one's availability to identify as an artist in a particular route. Much like Kahn (2012) suggested, converging streams of an individual mixed with that of components of artistry create a personal library of dimensions of

artistry. Identity is formed in a unique and independent fashion; this analysis presented below is an overview of a particular group of participants within a unique learning environment. In addition, the employment of perspective, imagination, and wide-awakeness by the researcher will be relayed, through its identity, the exploration of data on artistic identity formation and confidence growth in cis-gender females with learning disabilities.

In progression, the first theme will be the entering of the classroom of artist-learners. This act requires organization and imagination from learners. The theme of entering the classroom employs the cycle of preparedness, anxiety, and executive functioning skills. The second theme will be that of working which requires the skills of discovering, engaging, and alignment. This theme contains the important cycle of collaboration and engagement. The third theme is that of teacher-learner identity occupied by the cycle of play. This third theme encompasses the observed resolutions of the difficulties met in the first two themes and the effects of being wide-awake within the classroom as a result of the third. The fourth theme is a collection of the applied teaching strategies and techniques that aided my participants' ability to surpass the first two cycles and explore the third; play allowing for artistic-identity development. These strategies allowed my participants to engage and collaborate in the classroom.

The strategies and techniques mentioned in theme four were developed throughout the course of research as participants presented a need for accommodations towards an artistic-identity formation. The strategies and techniques identified ways in which my participants LD and developmental female identity traits influenced to their use and reactions towards the art classroom. Their actions of engagement, or the difficulty

of, were powered by the disciplined behaviors of being LD and female in this world. The strategies and techniques in theme four offer strategies and perspectives for teachers to assist with a learner's growth in confidence so that an alignment with an artistic identity can occur.

The view of art as an opportunity for wide-awakeness, and thus art as becoming oneself, will be presented as the discovered overarching structure to identity and confidence growth found throughout this research. The themes were discovered as the research move inward from the overarching structure of wide-awakeness towards a more specific *being there* and *with* our artist-teacher and artist-learner identities as both the main teaching technique and result. Together the themes demonstrate the barriers within my participants that make collaboration and engagement difficult (see Figure 25). The themes below will present the most inner circle

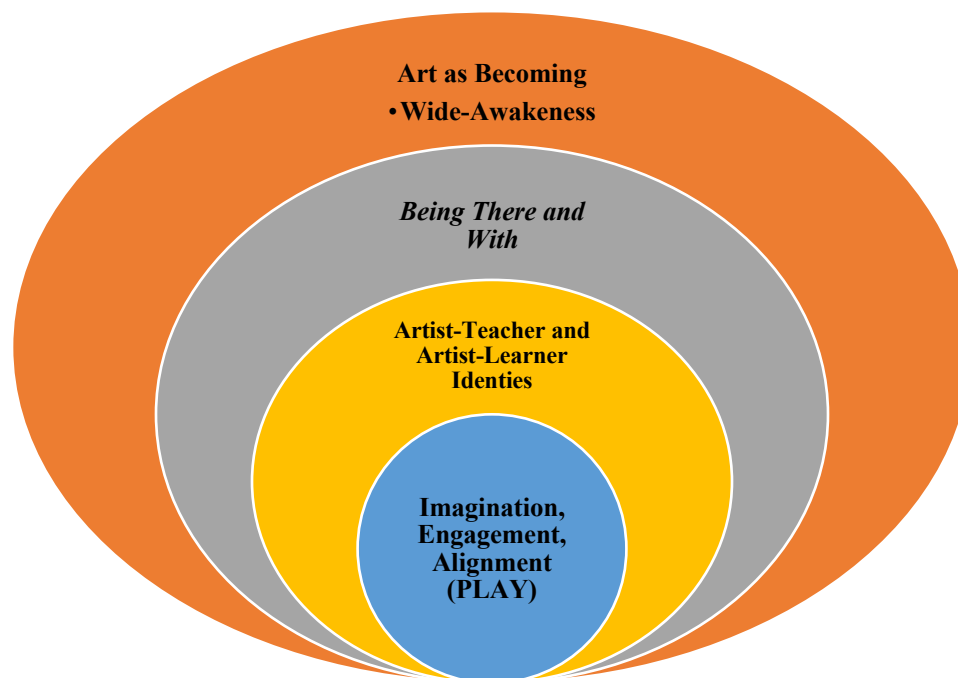


Figure 26. Concept map of play at the core of identity through the act of *being there* and *with* in a genuine exchanging of selves.

presented in this larger visual map (see Figure 26) and delve into all the characteristics and variables discovered throughout this research.

Theme 1 - Entering the classroom

The first theme of Entering the Classroom employs the skills of organization and imagination. For participants who had difficulty with organization due to their LD, this presented an immediate cycle of behaviors based on struggle. As presented in Figure 27 the first experience for students entering the CBAE classroom, was to self-create an objective. Participants were expected to create and set personal goals that obtain to her personal choice-projects. The ability to imagine and create an objective for one-self determined how the participant engaged with this cycle. This cycle was initially discovered through participants use of the response “I don’t know”. Participants used this phrase frequently to dismiss attention or bring awareness to their difficulty in imagining an objective for oneself. It was not that the artist-learners truly did not know; it was an observed response from their difficulty with executive functioning and powered by anxiety.

Violet used this response frequently at the start of class. Once she was provided longer conversations with the teacher in which questions, that were coming through as worries and anxiety, she was more successful in class. Within these long moments of conversation, questions would be answered fully and mindfully. However, this act took away the participants ownership of setting an objective and continued to present the teacher as manager. In order to give more ownership to the participants, an objective sheet was created and a routine was set in place that provided communal quiet time for students to independently create a short-term goal for their projects. The routine of

communally setting individual goals increased all participants confidence in class through successful meeting objectives. This technique will be spoken of more in theme four. Green and Coral's confidence related similarly to their ownership of artistic identity. When confidence increased, feelings of being an artist increased. The relationship between confidence and artistic identity was not similar in Violets' responses. For participant Violet, the difficulty in remembering as a result of her observed executive functioning difficulties also made it difficult for her to remember the physical placement of her project in the classroom. It was plausible that Violet found it difficult to identify as an artist because her LD was making it hard for her to embody her interpretation of a personal artistic trait. This perspective was captured from Violet's initial and last interview responses. Violet presented more struggles in identifying as an artist that was later discovered to be a result of stronger self-judgment. Self-judgment will be elaborated in the next theme.

Coral and Violet both struggled with anxiety, which was observed to be a behavioral result of participant's weak executive functioning skills. Anxiety before and/or at the start of class was an important variable in the participants' degree of engagement with the first cycle. Students with stronger executive functioning revealed less anxiety through survey responses. This cycle was however entertained by all participants due to different variables. Participant Green who was observed to have less anxiety or difficulty with executive functioning engaged with this cycle as a result of differentiation in her art education. It will be presented through the remaining cycles that differentiation as a result of CBAE curriculum and weak executive functioning could cause hesitation in artistic identity. When a learner is left to take responsibility for

actions that were previously managed for them, it is possible anxiety and distance will occur between the learner and the environment. In the art room this will create a more difficult experience of relating to an artistic identity. These feelings create a weak foundation for learners to engage with the following themes.

Participants also demonstrated difficulty with organization and imagination as a result of anxiety and executive functioning. As a result, confidence decreased. Through class observations, it was seen that participants' engagement with this initially required cycle in a choice-heavy art class created available paths towards confidence and artistic identity development. When participants were caught in this cycle there was an observation of low confidence in oneself and one's ability. There was a parallel decrease in determination and focus. It was also observed that with decreased focus, participants would build more anxiety because they were more susceptible to getting less work completed in class. All participants had a strong desire to do well in art. When they were met with the difficulty of setting themselves up for success independently, that was required for this class, their desire to make successful progress on artwork was delayed. This created more anxiety and the cycle fed itself on participant's anxiety and difficulties. This could be a result of a choice-based curriculum and learners difficulty with differentiation in addition to the weak organization and imagination skills.

The objective sheet (see Appendix X) was created to support students in organization through the focus of artistic identity traits and engagement. The use of this sheet and a structured 3 minutes of class to complete the sheet acted as a wedge in the first cycle of behaviors. It offered them mindsets and techniques to try when having difficulty with imagination towards their projects. As a result, participants were able to

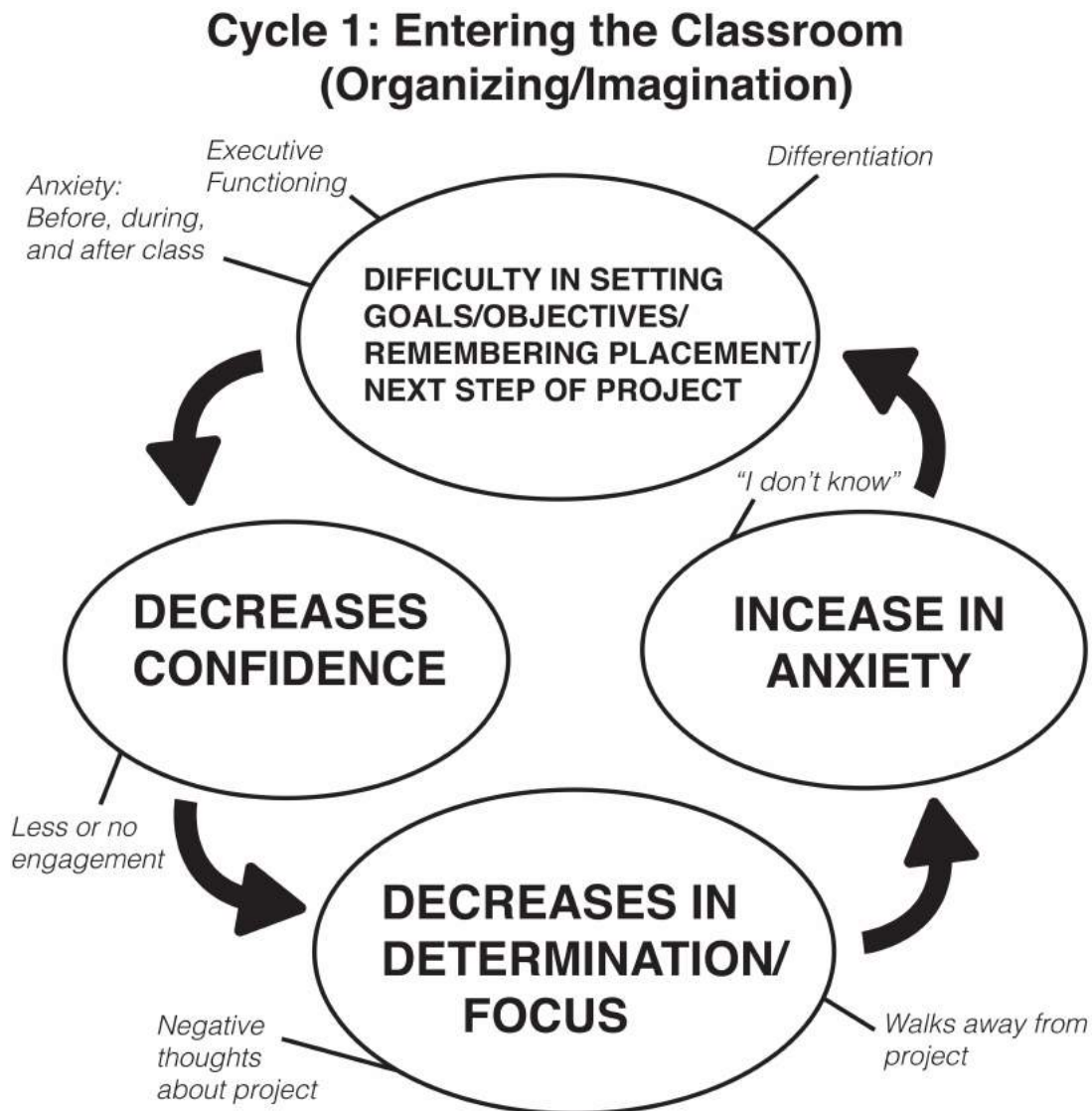


Figure 27. Visual of the first theme and its associated cycle created from the need for organization and imagination.

escape the cycle of anxiety and move towards the next theme of working on their projects.

When artist-learners engaged with this cycle with no support, it was difficult for them to entertain the idea of engagement with others. Low confidence was seen through their body movements, tone, and language. Shrugging of the shoulders or short

monotone responses were frequent observations in this cycle. The daily surveys revealed that confidence and artistic identity was linked in two out of the three participants. When artist-learners began class with an objective and imagination towards their work, confidence grew. As a result, this initial cycle was very important to overcome when attempting to develop an artistic identity in adolescence. The presence of the first cycle made the idea of collaboration impossible because participants were unavailable to engage when their confidence was low. The overcoming of the organization/imagination cycle within my participants affected participants ability to move onto the next stage of class, working on artwork.

Theme 2 – Working on artwork

The second cycle of discovering, engaging, and aligning existed within the working portion of the class period. Participants worked on their artwork in a behavior that corresponded to their abilities in the prior cycle. Discovering and engaging was only possible if participants successfully overcame cycle one. Experiences with cycle one determined the path taken within the multiple sub-loops presented in cycle two. If cycle one was not successfully overcome, discovery, collaboration, and engagement were minimally entertained by my participants. Violet and Green continued to employ the artist-teacher as a source of answers but not as a fellow artist. The hope to share a common path of engagement as artists, through collaboration was not occurring. It was through this second cycle that the theory of wide-awakeness was practiced. What was expected to be a simple transition for the student participants, that of collaboration, turned into a more complicated endeavor. This particular moment in the class presented participants with a variety of experiences, much like options presented within a maze.

The behaviors practiced by the participants during the making of artwork were reliant on the use of teacher strategies and techniques in addition to the participants' willingness to change the perspective of art from product to process. A combination of variables influenced the cis-gender female participants including their LD and female learning behaviors, personal and social perspectives, and the physical environment of the study.

Many discoveries were collected on the idea of collaboration within an art classroom from the perspective of the artist-learner participants. They are as following; the power and fear of judgment, art as a responsibility, the impact of converging streams and components of artistry, the impact of female identity, the power of success on collaboration and artistic identity, the romanced artistic trait, and the power of wide-awakeness in an arts classroom to teach awareness and change perspectives of art and thus collaboration. These observations fed directly into the participants' difficulty with collaboration and the concept of art as the process of becoming. Within a mini-cycle, immediately into the second cycle, students expressed behaviors that presented art as a product. A vision of product inquired that art was a responsibility. This belief presented minimal participant discoveries because they were fearful to risk the success of a responsibility for collaboration and play. At an age meant for discovery and experimentation, participants' perspective of art as responsibility resulted in additional behaviors of increased stress and anxiety and a get-it-done mentality. It also further prevented collaboration because participants did not want the influences of others to hinder them from finishing a project to personal high standards. This could be commonly seen in subject classes like math or literature where the final grade determines the value of the entire assignment or activity. Due to this mentality instilled by subject classes,

learners transferred this perspective to the subject of art and similarly approached the actions of art with due dates and products.

Green struggled with this cycle specifically. Her experimentations were primarily initiated by the artist-teacher and her actions demonstrated a steadfast desire to finish her project. She also viewed finishing a project as success, further exemplifying that art was linked to a product. The presence of minimal risk and experimentation was also supported by the participants' expectations of themselves. Violet found it difficult to identify as an artist because she was consistently judging her technical skill level to that of others. She expressed in her interview that she did not know as much vocabulary or ways to label her techniques. The lack of vernacular made her feel less like an artist.

Teacher modeling and *being there* and *with* students as an artist-teacher demonstrating play worked to reverse the perspective of art as responsibility and its hoard of behaviors. In order to open a path for my students to collaborate willingly and with enthusiasm I employed *being there* and *with* my students as an artist-teacher. Due to the common hesitation to collaborate on personal projects, a classroom collaborative painting was provided as a strategy to support and invite collaboration from participants and their peers without the anxiety of it being a responsibility. The techniques and process of *being there* and *with* as an artist-teacher will be further explored in the next section.

The observation of minimal-to-no risk or experimentation was discovered to be the root of the veined landscape of cycle two. Due to the complicated and varied directions of this cycle, it was important and crucial to research, dissect, and address its landscape as it presented participants with a large roadblock towards collaboration and artistic identity development. This cycle required the skills of exploration and

engagement to overcome, however, these were weak areas for participants. The existence of anxiety and weak executive functioning skills from the prior cycle, students found it difficult to overcome this cycle without assistance through a widening of the perspective of art. In addition, Coral's non-verbal LD presented difficulties for her engagement experience but did not hinder her confidence in her artistic-identity. From the initial interview, Coral confidently identified as an artist due to her long relationship to art through the support of her family and her pure desire to make art. She described her relationship with art as, "that's what makes me who I am". Her strength in her identity allowed her to align with an artistic vision of herself.

The mini-cycle explained above, colored in green in Figure 28, was discovered to be rooted in participants dimensions of artistry. Dimensions of artistry, as described in Kahn's (2012) literature (see Figure 4), is composed of experiences in personal life and specific characteristics associated with arts and art education. As shown in Table 4, student-participants were unique in their dimensions of artistry but commonly weak in components of artistry. It is then, that I suggest that due to the participants' difficulty with academic and social learning, and arts education requiring levels of cognitive abilities, they are building their artistic identity with more obstacles than their peers.

As a result of the art as responsibility perspective, students conducted minimal experimentation which lessened the opportunities for exploration and struggle. Exploration and struggle allowed for discovery and a lack of these behaviors limited an additional opportunity for success. When participants were met with struggle, it was observed that sustained focus, a trait of dimensions of artistry, decreased. This would be presented through the act of walking away from a project, distracting themselves with

peers, creating excuses for not being able to conduct the asked task of experimenting. It was also noticed that these actions were commonly seen as traits of work avoidance due to negative experiences in education due to LD and of ADHD. It was interesting to see that some characteristics of their LD were hindering the strength of their dimensions of artistry.

Participants also avoided struggle by sourcing the teacher as a managerial figure, an export of answers. This behavior stunted their need to explore while reaffirming the teacher as manager. This behavior was addressed through the act of artist-teacher *being there* and *with* through the encouragement of experimentation. This counter-acted the students' belief of art teacher as artist-teacher. When students were met with experimentation, they were also met with the struggle as this act generally requires. Struggle was also fed by the participants' existence of weak imagination. Coral and Green were observed to have weaker imagination than Violet. However, Violet did not recognize her own skills in imagination and so her use of imagination was consistently being self-judged. This created the same result of struggle as her peers. When met with struggle, participants recognized that their objectives could possibly not be met. This presented students with a decrease in determination and focus, and an increase in anxiety. Stress and frustration would lead to students approaching the teacher.

The engagement with the artist-teacher at this particular time was a unique discovery. When the teacher would present the students with a suggestion, whether exploratory in nature or a more direct resolution to the problem, students would enter the cycle of struggle again while attempting the teacher-suggested experimentation or they would see that the teacher-given answer implies that their attempts were failures. It was

through this observation that it was noticed that the teacher was never the answer.

However, when a student engages with struggle and succeeds, they require less teacher-as-manager engagement. Instead, they are able to engage with the teacher as a fellow artist and peer.

To create paths of success in the art room through art as process, not a product, strategies like creating opportunities for smaller activities of play, *being there* and *with* students through verbal and physical exchanges, and opportunities for no-responsibility collaborative experimentation were applied. When students were able to overcome the identity and LD obstacles presented within this cycle through the use of these strategies presenting students with consistent successful experimentation, students were able to finally engage and collaborate with each other. The product of the overcoming of cycle one and two was necessary for artist-teacher and learner to genuinely collaborate with each other as all learners and teachers to each other.

Participants were able to remove themselves from the use of teacher as manager, limited their experience with teacher as artist, by successfully overcoming struggle. When students succeed from an experimentation they moved into a sub-loop of behaviors powered by increased confidence. The aforementioned techniques and strategies created opportunities for students to stop the behaviors of cycle two and move into a perspective of *being there* and *with* one another. This changed perspective caused an increase in engagement which then increased actions that supported being there and with one another. When teacher and learners contributed to *being there* and *with* one another, students were more susceptible to sharing perspectives, being wide-awake, and aligning, in this case, to feeling and identifying as an artist. Wide-awakeness fed this positive

cycle within the artist-learner participants and continued to boost confidence and their willingness to collaborate.

The transferring of a participant from cycle two to its sub-loop can be seen in the actions of Violet. When Violet was met with the struggle of creating a stem-like object for the flowers on her self-portrait (see Figure 16) she addressed the feedback shared by her peers. With assistance in remembering and a demonstration of how to do this from a peer, she proceeded to experiment with the technique. The technique involved creating lines of hot glue on the surface of water. She struggled with creating straight lines due to the organic nature of water to move. With further experimentation and struggle, she discovered that making straight marks with hot glue on wax paper and then using water to release the glue from the wax paper. This discovery and success immediately boosted her confidence. She was more excited and energetic. Most importantly, there was an increase in her engagement with her peers. She went around the classroom and asked about others projects. In addition, she was more open to helping her peers and for her peers to further her discovery. She was open to experimenting with suggestions given to her about different ways to apply color to the hot glue stems. If a teacher were to have given Violet the answers, she would not have been able to take ownership of her own capable discoveries. Allowing participants to struggle was possible through the modeling of artist-teacher. Without the presentation of artist-teacher as a peer, suggestions would have been taken as directions, not as an invitation to imagine and play.

Throughout this cycle, mini-cycle, and sub-loop there were observations of female interpersonal systems at play. Supported by the literature in chapter 2 and furthered by interview and journal answers, it was observed that participants actions were

maneuvered in a fashion that made little influential contributions to engagement. This was found to be the result of fear of judgment but also the responsibility for “being nice”. Participants also found comfort in obtaining permission and receiving assurance. They followed the rules and were hesitant to stray from them. This added to participants difficulty with experimentation and increased the use of teacher as only a manager. The marks made on the collaborative painting also suggest my female participants’ community-based actions. Their delicate and unobtrusive marks, to me, symbolized their learned behavior of social female expectations of “being nice”. To the participants, “being nice” translated into actions that did not question or impact the work of another learner. As a result, the participants could be seen as not giving feedback or only giving compliments. Participants have shared these moments of staging a “nice” appearance during critiques and when given aesthetic suggestions from peers by acting to entertain their ideas. Green and Violet both shared that in moments in class they acted to consider one’s suggestions when it did not apply. It was observed that their female-characteristics based actions were hindering their engagement with peers; when they knew their actions were not socially-female appropriate, they did not engage. What they knew their social female expectations were influencing their actions and engagements in the art classroom and subsequently affecting the development of their artistic identity. However, when collaborative teaching strategies, like the mini-activities, were set in place the lack of engagement reverted. Within the last classes of observation, Green and Coral’s separate actions of art making turned into a shared experience. Green and Coral began to sit together after sitting together for the embroidery mini-activity. Coral communicated

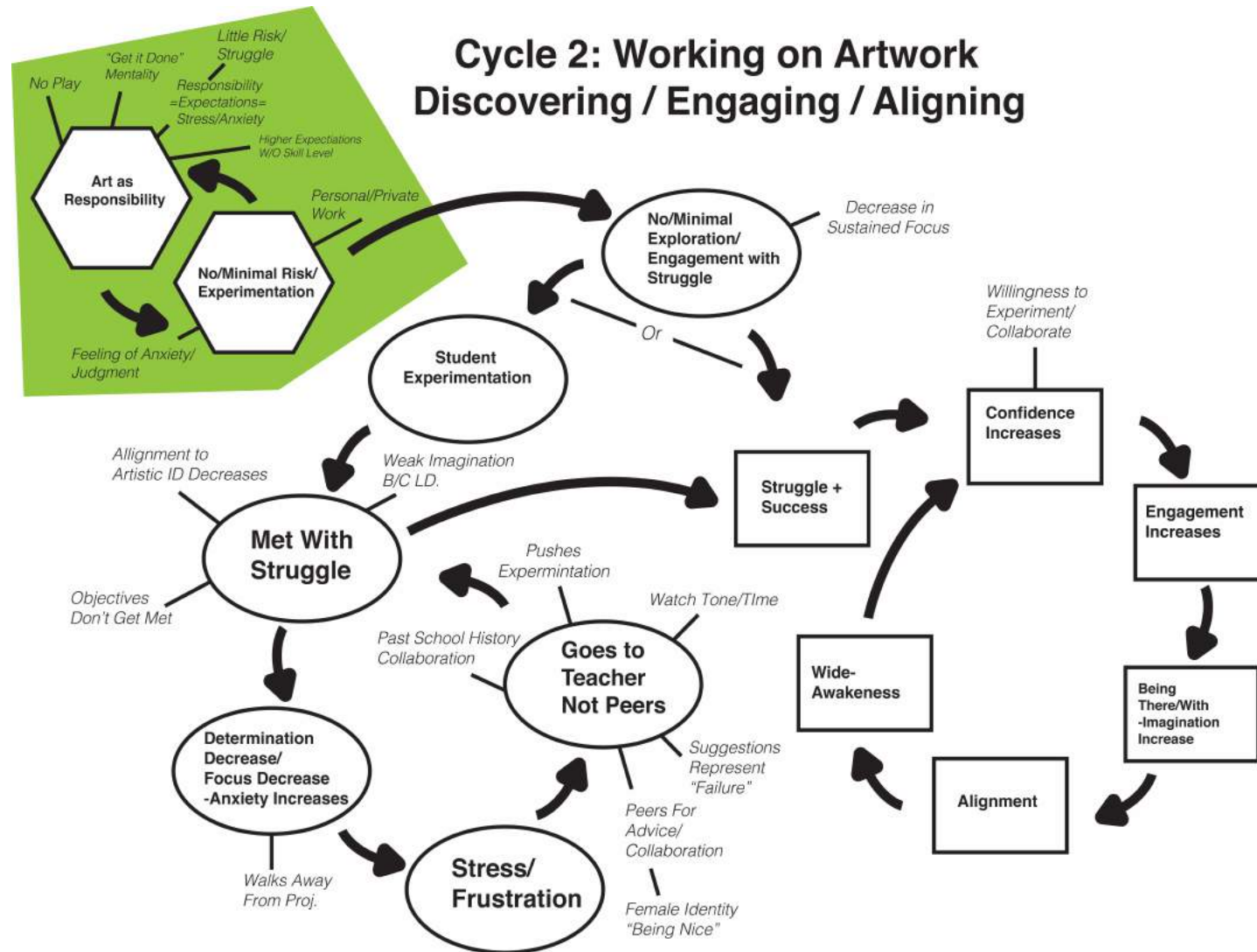


Figure 28. Visual of the second theme and its associated cycle created from the need for risk and experimentation.

more, and as peers, they showed support of each other's work. Teaching strategies will be elaborated further on in the chapter. This study's result celebrates play and collaboration through its observations of art widening perspectives of life and students seeing imagination as creativity and themselves as artists. Art allows one to entertain wide-awakeness and strengthen imagination and to consider who you would like to become as it was presented to participants. It is important that through art we engage. It is through engagement we widen our experiences in art and thus initiate becoming; the constant development of oneself. It was discovered that because engagement was halted as a result of my participants LD and female traits, their strength to collaborate was hindered and their identities stayed in the position of art students and not artists. However, it was during cycle three that the theories of wide-awakeness were able to be practiced and imagination became a product of engagement, risk-taking, and experimentation creating a path towards community alignment to art and to each other as artists.

Theme 3 – Teacher-learner identity through play

The last cycle resides in the third theme that makes up the organization of an art class period. The cycle of collaboration is supported by the successful overcoming of the struggles in organization and imagination, and risk, experimentation, and struggle. This cycle is reachable with the perspective change of art as a practiced process of becoming through the act of widening perspective by making and sharing artwork through entire identities.

Students were able to enter this cycle of collaboration through the use of implemented strategies and techniques that promoted the act of making without the

responsibility of its outcome. When students were able to engage with the collaborative painting, additional options for mini-projects, and structured differentiation, they were less judgmental of themselves and less anxious in the classroom. They were able to play; an act that was mistakenly believed to have already been present in an art classroom. It was recognized that without permission to play, students regarded what they were doing as work and type of forced action on their artwork. As mentioned before, the participants required permission to play in art and needed reassurance in their play. Through collaboration, they were able to receive that reassurance from their artist-learner peers as they built a community of artists together in the classroom. Play encouraged genuine engagements which encouraged collaboration and growth as artists. As art became a language in which to share perspective, grow imagination, and create an identity for oneself, the students began to change their understanding of art from product to process. This was a direct result of *being there* and *with* each other, teacher and student, as human beings and artists. Through this act, a safe space was created with one another in the classroom. Students began to support each other through the use of their artistic strengths whether it was based on concept, technique, or appreciation. The encouraged community provided solutions to artist-learner struggles which increased confidence in the giver and receiver of suggestions. Due to an increase in confidence, there was an increase in determination, focus, and communication which further fed and encouraged a collaborative community. The increase in determination, focus, and communication also meant that objectives were being met which increased confidence further and decreased anxiety. Due to students association of finishing a project as artistic success and success and confidence relating to a student's artistic identity, students identified as an artist more

Cycle 3: Teacher-Learner Identity through Play

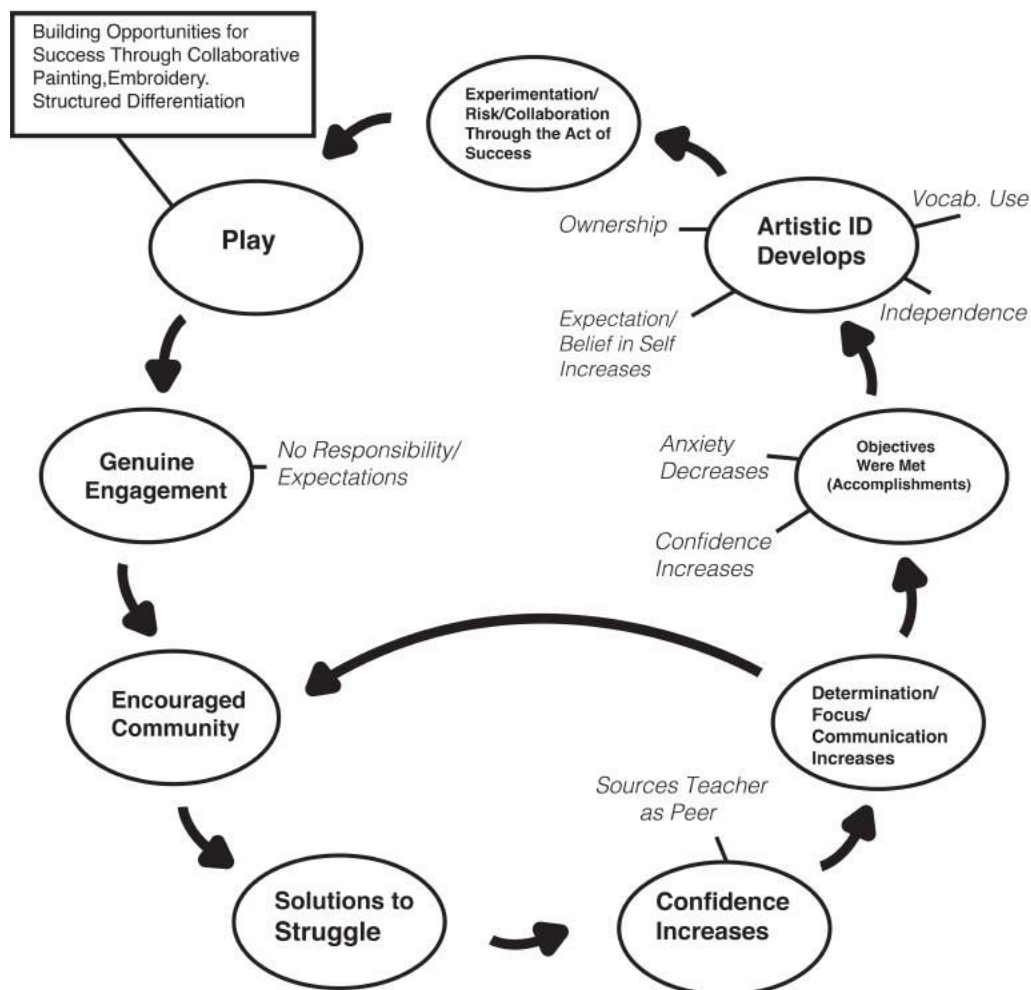


Figure 29. Visual of the third theme and its associated cycle powered by play and resulting in collaboration and community.

as this community began to form and cultivated an ecosystem of play; a communal success. Play was a result of communal engagement through wide-awakeness.

As supported by the literary finding and data collection on three cis-gender female adolescents with learning differences and difficulties, teacher-learner collaboration provided a structure for and fostered artistic identity development and confidence growth in this particular community. Artist-teacher and artist-learners were able to become

aware of each other as students of art regardless of ability. Play allowed for a genuine cross-generational engagement and use of identities to grow together as an interpersonal system of artists; one that would support the development systems of females and the theories of communities of practice by Wenger (1998).

The artist-learners ability to process through all three cycles and develop or foster an artistic identity, rooted in art as a larger educational tool, was supported by the creation and implementation of strategies and techniques that were found necessary for this particular participant group. Teaching techniques and strategies behaved as a wedge in cycles to stop the participants behaviors that prevented their abilities to move towards the cycle of play and develop an artistic identity.

Theme 4 – Teaching techniques and strategies

The following are teaching strategies and techniques mentioned in themes 1-3. They were created specifically for the purpose of assisting cis-gender female students with LD through cycles of behaviors that created boundaries between participants and collaboration. Without the following techniques, artist-learners were influenced by anxiety, judgment, and decreased traits of dimensions of artistry; traits that prevented learners from building confidence and identifying as an artist. The teaching strategies and techniques also targeted specific areas of the combined three cycles by presenting assistance to students LD and their female nature of being within a community.

The first teaching technique was created for student participants when entering the classroom. The objective sheet (see Appendix X) was presented to students as a way to assist with their organization skills and reaffirm artistic identity traits and behaviors. The objective sheet was inspired by Kahn's (2012) dimensions of artistry and the

completion of the form structured a few minutes at the beginning of class for students to refocus themselves in the art room and towards their project. The students displayed a comfort in this approach because it gave them independence in organizing their art objectives while still working as a community as all artist-learners were starting the class in a quiet and organized manner together. The obligation to quickly get to work was replaced with a more appropriate start to the class. The use of this objective sheet increased the students feeling of accomplishment and success as they were able to complete the short-term objectives determined for every class. Short-term goals were stressed so as to create more opportunities for success while practicing realistic goal setting. The feeling of accomplishment increased confidence and correlated to a steady or increase in artistic identity. The objective sheet, for students struggling with differentiation, allowed for more assistance in organization and setting objectives to be seen by the teacher one-on-one. The structuring of this first technique allowed for multiple student accommodations to be supplied while teaching independence and ownership of artistic direction. It was a great tool in relation to the CBAE curriculum. This first strategy allowed students to escape the behaviors of the first cycle, in which they were imprisoned as a result of learning difficulties, and move towards the engagement of the second cycle.

The second strategy employed was an artist-teacher tool that benefited the artist-learners. Along with the observation of the teacher-learner engagement causing self-judgment of failure in cycle two, there was an understanding of the effects of teacher timing of a response to students. It was observed that student participants were sensitive to the timing of teacher suggestions and critique. When the artist-teacher approached

students with questions or suggestions for student artwork when not prompted by the student, it was taken as a sign of judgment. For example, when Coral was approached with questions or suggestions regarding the printmaking portion of her project, her response of “I already know” or “I was already going to do that” suggested that this was an unnecessary engagement. This type of response was also recognized in Green. When students initiated assistance or suggestions from the teacher, their independence to be proactive allowed them to be successful and take charge of their objectives. This observation brought attention to the artist-teachers language, tone, and timing of engagement. A teachers misuse of language, tone, and time affected the *being there* and *with* students through awareness of artist-teachers influence on artist-learner experience. The awareness that students were not only looking for suggestions but simply want to share their ideas was important. The taught behaviors of a teacher as manager in an art classroom were viewed as abrasive in a delicate art community. The importance of a peer-like approach of an artist-teacher was necessary for creating a wide-awake environment. Through video recordings of the class, it was observed that uninitiated teacher suggestions were given to students causing them to become overwhelmed. This caused a reflection upon teacher expectations and student expectations. Through this self-analysis and reflection, the artist-teacher identity was able to become less managerial and more an active participant in the sensitive nature of independent and communal learning that is the studio space. This change in the applied artist-teacher behavior influenced the creation of a teacher-learner collaborative environment. This strategy was strongly employed in the second theme and cycle while artist-teacher and artist-learners worked on artwork and prepared to engage in collaboration.

The third technique of teacher modeling was also used within the second cycle to structure an environment of *being there* and *with* one another and promote a community of teacher-learner collaboration. By doing so, this technique encouraged self-experimentation and discovery resulting in the personal success and contributing to wide-awakeness of the classroom. Teacher modeling involved the personal work of the artist-teacher taking a place in the classroom in the same regard as student artwork. The artist-teacher would demonstrate, through the process of working on his or her personal pieces, the behaviors of an artist such as exploration, experimentation, struggle and resolution, and additional traits listed in Kahn's (2012) dimensions of artistry. Artist-teacher also verbalized the actions of artistic behavior so that it was more direct to the participant Coral who has difficulty with non-verbal language. Smaller actions, like a decisions change, was verbalized for that teacher modeling was communicated in both physical and verbal demonstrations. Through researcher participation in this case study, it was observed that when artist-teachers demonstrated focus students would follow. Students would mimic the actions of exploration and sharing of advice and opinions of artwork within the structured environment. Students became more vocal in their contributions to each others project either through support or critique. The energy brought into the classroom by the teacher as an artist changed the energy of the classroom into a more genuine and communal working space; that of a studio, feeding a student's changed perspective of art as becoming. The combination of teacher modeling and teacher attention to language, tone, and time created a foundation for the wide-awake environment to foster engagement and identity. This allowed students to move into the third cycle; actions of play within the classroom.

Cycle two employed the incorporation of visiting artists to further promote a wide-awake space through cross-generational learning as well as aiding students in discovering success through struggle. The presence of current working artists creating alongside the students for 3-day sessions further supported the creation of a studio environment. Students were provided cross-generational engagements, supported by Wenger (1998), to further stimulate alignment to the community through its relation and application to the real world. The two visiting artists worked alongside the students, much like the artist-teacher, and modeled artistic behaviors such as experimentation, research, and engagement with a struggle to reach a goal. The visiting artists were able to continue the work of artist-teacher by modeling those behaviors in a romanticized vision artist-learners have possessed. The visiting artists presented students with opportunities to learn from an artist figure that was not related to a managerial role. This fresh addition to the classroom was applied in hopes of breaking the boundaries of school and the real world. By inviting working young artists into the classroom, students would experience and see the real possibility of becoming an artist but also the spectrum of what it means to be an artist. In a sense, it more accurately defined who an artist is in the contemporary world that may be contradictory to artists represented in institutions. This experience created a third-site experience where boundaries of school and world dissolved.

When participant Green engaged with a visiting artist she demonstrated her knowledge of concept and vocabulary, using terms that were rarely heard from her during a regular day in art. Violet received recognition for her work and process and worked silently next to a visiting artist providing for her space and time to be with another artist and open opportunities for engagement. Coral was able to take ownership of her identity

by saying “I am a colorful person” while describing her work to a visiting artist. These opportunities carried a different weight when experienced with a new member of a community than with a teacher. Participants were more attentive to their work and their reflection on their work. The experience with visiting artists forced participants to reflect upon themselves through the shared environment and listen to the perspective of others. As a result, participants practiced widening their imagination of self as an artist towards alignment. Both artist-teacher modeling and visiting artists provided a genuine experience of learning; through opportunities of engagement with individuals of the arts community.

Lastly, collaborative projects and mini-activities of artistic play allowed students to view art not as a responsibility, but experience and discovery. The embroidery-day was an impromptu experience for students to learn a new technique in the mist of their personal project. Students were allowed to embroider an art room apron and it was intended to promote ownership of a piece of the art room and engage students in romancing their artistic selves; a dimension of artistry trait. The intentions were for them to use this as a way to dress the part of an artist through the act of wearing one’s own designed apron. This activity, unexpectedly, supplied students with a different opportunity. Students did not wear the apron rather the smaller art activity gave them options for making art that was not their personal project infused with responsibility. This moment in the case study revealed an unexpected finding relating to the idea of choice and freedom. It was assumed that students recognized their freedom in a choice-based classroom. However, what was not acknowledged was the students product-focused perspective of that freedom. Students continued to view the end product as the

objective of the actions of freedom. Participants asked the questions of their allowance to work on a different project or take a break from their project. Freedom in a classroom was still focused on producing an end product. They did not view freedom in this choice-based art classroom as an allowance to manage oneself as an individual and unique maker. It was realized through the embroidery event that participants still needed to be given allowance to play. This was also observed in male students in the classroom. Students needed confirmation that they were allowed to experiment, take risks, and step away from a project when needed; manage themselves as an artist. What was assumed to be a naturally employed behavior in a choice-based class still needed to be affirmed and taught. The presence of the mini-activity set precedence for managing one's perspective of artistic behavior as that of living in a creative environment to widen imagination through play and resulting in an art piece. After this experience as a class, artist-learners began to manage their engagement with art by working on smaller activities, like the embroidery, when feeling stressed about their main project. Doing so released the responsibility associated with their main project and the relationship between artist-learn and project was more positive.

The artist-teacher was an important contributor to the act of play, like that of the mini-activity. Artist-teachers should break the rules with the students safely, do the unexpected, demonstrate a different routine of making. It was important to engage in play with the artist-learners by *being there* and *with* them. The discovery of play as a primary fuel to community collaboration revealed that play promoted engagement and conversations of artmaking. By physically taking risks and experimenting together chances of identity exchanges were created. In a community of practice, collaboration

and engagement leads to imagination and alignment. It was discovered that play has to be taught and experienced together.

In conjunction with the mini-activities, a large-scale collaborative painting was used in the same manner. Initially intended to drive collaboration, the collaborative painting was engaged with more strongly after play was initiated through the mini-activity. Artist-learners were more open to engaging with the collaborative painting after being given the allowance to play and time to practice play. The collaborative painting became a space of gentle engagement. Artist-learners did not approach the painting in groups nor did they approach it frequently. It was observed to be sourced by participants as a way to converse with their peers through marks. Students would begin to find their aesthetic in comparison to their peers through the large visual of the similarities and difference each student contributed to the class. By working around and with the marks on the painting, students were speaking to each other as they would in a verbal communication. The collaboration of the painting existed within the students' silent observations and reactions. Through the observations of personal marks or marks of their peers, artist-learners began to converse with their peers through their personal aesthetic nature. They began to understand each other and themselves by recognizing the differences and similarities within the marks made. Green recognized that she enjoyed the colors and designs of "old school" basketball aesthetic through her additions to the painting (see Figure 21). She learned something new about herself. Coral borrowed colors observed on the painting when choosing the color of her inks for printmaking. Violet allowed her body to make small round marks on the painting while her mind digested a difficult event she encountered during the school day. This collaborative

Cycle 1	Cycle 2	Cycle 3
<p>Objective sheet:</p> <ul style="list-style-type: none"> • Employed imagination • Encouraged independence in CBAE • Accommodation or differentiation. • Refocus on art • Communal independence • Practiced realistic goal setting: short-term goals. • <i>Results: Increased confidence as a result of meeting an objective.</i> 	<p>Teacher Language, Tone and Time:</p> <ul style="list-style-type: none"> • Attention to student expectation in conversation: focus on listening • Less managerial more peer-like behaviors • Delivery of support to instigate independent discovery • <i>Results: A creation of a wide-awake environment.</i> 	<p>Mini-Activities:</p> <ul style="list-style-type: none"> • Break from the main project • All students learning together. (practicing risk and struggle as a community) • Structured time of engagement between peers • Teacher and Learners playing together: responsibility-free • Promoting <i>being there</i> and <i>with each other</i>. • <i>Result: Recognition of allowance to play</i>
	<p>Teacher Modeling:</p> <ul style="list-style-type: none"> • Verbalization of actions/decisions • Demonstration of artistic behaviors once seen as difficult • Genuine learning experiences • A change in energy • Classroom changed into a studio • Regarding teacher as fellow artist • <i>Results: Furthered the structure of a wide-awake environment.</i> 	<p>Collaborative Project/Space:</p> <ul style="list-style-type: none"> • Un-structured play. Students can approach this space and project at any time with any material. • Non-verbal collaboration • Space of personal and communal reflection as makers and beings • Break from the main project • Responsibility-free • <i>Results: Promotes self-management of self as an artist through play. In doing so, teachers and learners begin to become promote wide-awakeness by making multiple avenues to practice awareness.</i>
	<p>Visiting Artists:</p> <ul style="list-style-type: none"> • Cross-generational engagement opportunities • Genuine learning experience • Modeling of artistic behaviors • Reflection of artwork and self • Third-site • <i>Result: An artist-learner reflection of self as an artist through a representation of self. Widening of imagination.</i> 	

Table 12. Cycles of behaviors and its employed techniques and strategies to promote collaboration.

painting became what each artist needed at that moment. The existence of a collaborative responsibility-free space and project also provided a place to take a break away from a more serious art piece or responsibility.

While digesting and analyzing all the data collected it was revealed that the collaborative painting embodied the personality of the students in the class through their application of marks, its size, color, and dominant nature. This was discovered through the overlapping of responses towards participant perceived female-identity; its actions as influenced by social expectations and personal experiences. The participants' marks revealed a timid and unobtrusive character. They were small and minimal; perceptive to not intrude on others marks. Violet and Green worked between the marks already made on the painting (see Figure 20 and Figure 21). Coral did not make any additions to the painting as she felt that she, "did not want to mess it up". These marks on the painting paralleled participants remarks on expected female behaviors and were observed to be representative of their behaviors in a co-ed classroom.

The embroidery activity and collaborative painting, while assisting in creating a mentality and atmosphere of *being there* and *with* one another, also fed the last cycle of teacher-learner collaboration and wide-awakeness. It was understood, at the end of this analysis, that collaboration was needed in subtle manners to accommodate for anxiety levels. It was also necessary to provide a judgment-free and community-driven atmosphere that the participants required.

All strategies and techniques were necessary for scaffolding collaboration, play, to this particular participant body. The techniques worked with each other to make play a possible behavior for the three cis-gender female participants with LD in a choice-based

art classroom. The strategies and techniques created and applied to each specific cycle can be seen, as an overview, in Table 12. Through the idea of play, students receive the experience of living through art-making together. The delicate balance of support and *being there* and *with* have created a new ecosystem of art as experience and being, not as responsibility or product. It was the delicate balance, that is the artist-teacher identity, that was able to support the theory of art as imagination through the balance of teacher and peer behaviors. It took one delicate balance to support another. In return, the ecosystem created by *being there* and *with* each other created an environment that fostered the artist-teacher identity.

Presentation of Findings

The following section will present the analysis in relation to the research environment, researcher as self and practitioner, literature sources, and research questions. The findings were supported by the data collected and analyzed in this study.

Findings discussed via research environment

The environment of a co-education private school for students with learning differences provided a unique environment to study cis-gender female adolescents. This co-educational environment provided a space to study female identity formation within a natural space of multiple genders. The discovery of the participants need for gestures of allowance and assurance paired with a judgment-free space from self and others was influential to the development of artistic identity through teacher-learner collaboration. It was revealed that collaboration, and its effect on the identity, required specific techniques that catered to females' style of learning as mentioned in the prior section. Through this environment, it was recognized that the participants' subtle actions of artistic

collaboration were not caused, entirely, as a reaction to others behaviors. Instead, it was a mentality and behavior set in place by converging streams and furthered by the societal expectations of feminine behaviors in a collaborative environment set in place by older generations of adults, both female, and male. This was revealed through journal entries and interview questions relating to personal perspectives of participants female identity. Cross-generational engagements impacted the behaviors and self-expectations of behaviors modeled by the participants. Participants Violet and Green shared their desire to be strong and independent but their actions in class were weak in demonstrating those qualities. Their learned behaviors such as holding back their opinions or listening to other suggestions when they do not apply to the work were rooted in being nice as well as affecting the participants desired female-artistic behaviors.

The characteristics of an LD school also influenced the analysis of this study. Students identified with their difficulties in learning but were also susceptible to more anxiety and self-judgment as a result of self and social labeling as LD. This behavior was spoken of by Baines (2014). Baines (2014) mentioned the effects of the LD label on students with learning differences. It was collected that Violet and Clare came into the class with memories of past learning experiences and their difficulty and failures of themselves during that time. This mentality and behavior, is what was suspected, to be a contributing factor in the first two cycles of behaviors that create difficulties for participant engagement as it was influenced heavily by anxiety and judgment.

As the environment influenced the study, the study influenced the environment. The results of this study influenced the classroom environment of the artist-identity approach to arts education as it brought awareness to the specific participant necessities

in fostering an artistic identity. The management of learning from the awareness of gender difference and the influences of an LD identity were addressed through the practice of perspectives; imagination. Through *being there* and *with* the artist-learners in the classroom the behaviors of all participants naturally morph into one of a supportive community of artists. This type of environment decreased student anxiety and increased play and engagement. As a result, the new-found ecosystem of artist-learner collaboration fed the development of artist-learner identity as well as that of the artist-teacher identity.

Findings discussed via researcher as self and practitioner

The dual act of researcher and participant was supportive of the concept and practice of wide-awakeness. To be wide-awake the artist-teacher had to be a researcher in the studio/classroom space. To be a researcher in the area of identity development, it had to be acknowledged that the involvement of ones artist-teacher identity affected the full experience of the classroom and this study.

In the context of the researcher as self and practitioner, the study supported the need for the artist-teacher identity in the classroom in order to create a wide-awake space that encourages imagination through genuine engagements of collaboration. It was also recognized that as the artist-teacher identity fed the creation of this environment, the effects of the environment fed the fostering of both artist- teacher and artist-learner identities. The intertwining of wide-awakeness and space fostered an ecosystem of identity engagement.

In the context of the researcher as a study participant, many discoveries were gathered through self-reflection. The recognition of artist-teachers tone, language and

time supplied an understanding of the teacher-as-manager's perspective of learning and the artist-teachers perspective of learning. It was observed that the over management of learning by a teacher further embedded adolescents fear of making mistakes and taking risks. These actions have limited learners opportunities for struggle and solution and claimed mistakes, not as opportunities for creativity, but simply as incorrect. We must reference our own identities and it's becoming to understand how we can educate with the power of developing an adolescents identity through moments of play; the act of welcoming risk. The encouragement to take risks and experiment will create creative people in the world, and in doing so, a world of stronger imagination will form.

The process of art-making in its entirety should promote imagination, a wider perspective, and how to simply be. It is important to recognize the importance of art as a wider tool for educating the whole being. It was with the involvement and reflection of an artist-teacher identity, formed from the same behaviors as the adolescents we teach, that imagination was able to lead the implementation of a perspective of teaching artist-learners.

Through the process of research, changes within the researcher as self and practitioner was recognized. The studies findings supported the purposed pedagogy of teacher-learner collaboration. Through the promotion and participation of collaboration, the artist-teacher identity was developed and a sense of self-as-artist was strengthened. In addition, researchers biases were challenged and accounted for due to the practice of awareness. The difficulty in managing a dual artist-teacher identity was softened and the spirit of the classroom as a creative space was strengthened.

Findings discussed via literature.

Wenger (1998), Williams (2017), and Greene (1995) all spoke of the importance and necessity of engagement to build identity and imagination. At the root of becoming a creative individual, the foundational goal of arts education, collaboration, and play have been discovered to be the most powerful proponents of this development within this study. Through the promotion and use of an artist-teacher identity and its behaviors, the act of *being there* and *with* students came easily, almost as a natural form of existence for a classroom of wide-awakeness. The theories of Wenger (1998), Williams (2017), and Greene (1995) supported the findings of this study in an unforeseen accuracy and spirit. It was not until the actual practice of the theories took place within the art classroom in this study, that the mentioned mindfulness was experienced at a spiritual level. The energy of the classroom shifted to be more calm and serene, the successes of others became the successes of all participants, and the participants took on the perspective of art as a larger tool in education, as a tool for becoming oneself. Coral shared in her last interview that she felt more a part of the classroom than before when she felt like a distant participant in the class. Students took more pride in their successes and acknowledged their personal process. Judgment of self decreased as all participants began to understand the value in the process of art making and not the product. Confidence increased as participants began to find success through struggle and engage in collaboration through sharing support, curiosity, and techniques. Lastly, any negative relationships with art as responsibility lessened because art was no longer seen as a physical object to be marked and given a grade. Art was seen as play; a process of genuine exploration towards self-discovery and building perspective of the world. The

concept of art as life could not have been taught without the variables of artist-teacher identity and collaboration. These two variables aided in providing a third-site; a space where learners did not have to code-switch to take part in a classroom because that perception of what that space had to be because others-expectations were morphed into self-belief. Participants were asked to reflect on any change they saw on themselves or the classroom in the last interview of the study. They felt and experienced decreased anxiety, more confidence, and a general change in the environment that Coral stated as, "like just like enjoy life in a way and just get to know to other people".

Within the literary findings, an area of repeal existed within the use of a choice-based arts curriculum. The CBAE method of arts education was successful for participants in different fashions. However, they commonly displayed behaviors of abandonment. Kroger (2004) shared that differentiation could leave adolescents feeling abandoned if they were not ready for self-guidance. CBAE presented my participants with different levels of anxiety and fear as a result of differentiation. What was believed to support an environment of open creativity instead prompted opportunities for frustration and anxiety due to the already present factors of weak executive functioning and imagination. It was recognized, for this particular participant group, a CBAE approach at times limited success and decreased confidence.

Findings discussed via research questions

Many questions were posed throughout this research. Attempts to answer all questions were made from the initial research question to its predecessors that extended its curiosity. Some questions were unable to be answered through this study but I challenge my readers to further its research. In reference to the research, the artist-

teacher identity promoted artistic-identity growth by providing an environment that overlooks titles, encourages risk through play and supplies cross-generational learning by modeling the artistic behaviors by *being there* and *with* artist-learners. This place of the artist-teacher in the studio space encouraged collaboration through an openness to engage, share, question, and support. The collaboration of artist-teacher and learner in a third site space, a middle ground of worlds both in and outside of school, promoted confidence and influenced participants ownership of artistic identity. The degree of ownership was unique to each participant due to the individuality of each participant's circumstances both inside and outside of school.

Additionally, the relationship of teacher-learner identities within a community-encouraged space fostered a strong artist-teacher identity through the need, use, and support of its existence. The difficulties in managing the artist-teacher dual identity eased as the wide-awake environment provided a space that both required and promoted its participation. The artist-learners identity was also supported in the same manner.

The investigation of strategies and techniques were created and applied throughout the case study that allowed participants to overcome unexpected cycles of behaviors. These behaviors presented difficulties for participants to engage in collaboration and were a result of interpersonal behaviors and learning differences. They have been discussed in prior sections of this thesis. These techniques acted as wedges to stop the cycles preventing confidence and artistic-identity growth.

More research is necessary for gender-specific learning needs to better provide accommodations in the classroom to make the learning experience overcome the boundaries between school and world. Gender-specific learning needs are one of many

perspectives necessary in accumulating a curriculum to teach learners as a whole. It is a necessity to teach the learner as a whole being; to target its identity through mindful educational strategies.

Education must balance the two waves of learning; from external factors to the internal student spirit and in reverse. It is important to provide opportunities for learners to push out into the real community of practice that has been modeled and simplified by the course subject. In addition, it is necessary for a genuine community of practice to be invited into the classroom. By practicing *being there* and *with* in a space, all participants are welcoming the participation of full identities. These waves can become a steady flow of education through and for identity development.

A classroom for this purpose looks like any other. However, the movement of bodies within that space and the concept of the classroom is different. The door of the art classroom is no longer a boundary of one set of expectations to another. Instead, it becomes an extension of the studio space; learners invite peers in or learners extend the studio space by working outside. The perspective of art as a subject weakens and art as a way of living is celebrated through the understanding that the studio is just a space and art lives within the person, not a place. The curriculum becomes the conversation, not a set standard or objective; learners and teacher work as peers to develop the individualized curriculum of the artist. The curriculum is thus fluid and welcomes the natural making process of artists. Creating a space where the community becomes a responsibility supports the academic expectations of learners. Wide-awakeness promotes mindfulness leading learners and teachers to work towards the improvement of a community of practice, not the improvement of self, through dedication to collaboration.

Implications for the Field

The discoveries within this study provide support of an artist-teacher and learner relationship within a collaborative space to promote the artistic-identity development of all participants. Teachers are now presented with the importance of a wide-awake environment as a teaching technique to provide a structure in which the artist-identity of students can develop. The suggested teaching strategies provide techniques to support collaborative learning to a cis-gender LD community. However, the techniques, more importantly, shed light on the sensitive learning environments each learner requires. For example, this particular community of cis-gender female adolescents with LD required strategies and techniques that promoted a place of safe play. It is also important to acknowledge that freedom and choice, if not supported with allowance and reassurance, can direct students to become fearful of mistakes and risks and limit their ability to grow the imagination. It is necessary to evaluate the impact of choice and the direction it is sending learners within specific times of their learning.

The results of this study support the use of an artist-teacher identity within the art classroom to promote an ownership of an artistic identity. The findings also suggest that once a wide-awake community is formed, the give and take between all participants continue to feed the engagement necessary for collaborative work and the artist-identity of teacher and learner. In fostering play and promoting discovery, the artist-teacher is able to change the perspective of art from product to becoming.

To arrive at the moment of play and collaboration discoveries were made on its multiple engagements and perspectives within the classroom from teacher and learners. These have been listed throughout chapter 4 and 5. However, the most important

discovery was that of the difference in perspective of play from artist-learner and artist-teacher. Prior to this study, it was assumed that students were actively engaging in play every day through the necessary behaviors of making artwork like experimentation. It was overlooked that the reflection of students' play was being digested through the lens of a teacher, not a student. What the teacher viewed as genuine and fun exploration was actions of research filled with anxiety and fear of mistake by students. It was mistaken that students would perceive freedom as play and that play was an adolescent behavior. It was discovered that play had to be taught; that learners' anxiety and fear of mistakes overtook the behavior of play.

Play required assurance and allowance and most importantly modeling. Actions of play being promoted by a teacher through words alone could be viewed as directions and thus responsibility. Artist-teachers and learners must play together as peers for the confidence of play to develop within learners. When barriers of classroom hierarchy are broken through teacher-learner collaboration, and students are able to play, and experience art as play and discovery we are all able to be there and with each other. It is then that wide-awakeness can occur within a classroom and it is then that we may regard each other and ourselves as artists.

Implications for Further Research

Throughout this case study, the necessary furthering of this research arose. Further research is necessary for adolescent identity development within schools and specifically within gender identities to deepen the influence of education and strengthen its focus on identity. It is also necessary to further research the artist-teacher identity and its methods of development within a university arts education curriculum. An

ethnographic research would bring more attention to the support and importance of fostering this identity within a teacher's collegiate years as it influenced the experience and identities of the teachers interviewed in this research. Additionally, this study demonstrated the impact the strength of the artist-teacher identity had on that of their artist-learners and a continuation of this development could identify more strategies for artist-learner identity education. Research into gender influenced learning experiences of all is also challenged. Overall, due to the multiple layers of identity development and the minimal research available on identity formation in classrooms, it is important that the presented research is questioned and built upon. Lastly, I challenge readers to research the adolescents' perspective of feeling like an artist and calling oneself an artist. Through the observations of participant Violet, it was collected that her judgment of self weighed heavily on her ability to take ownership of her artistic identity even when she felt like an artist. Her confidence was scaled higher than her feeling of artistic identity on the daily surveys. The data in her last interview, revealed that her lower rankings with feeling strongly like an artist was due to her relationship with filling out surveys with scales. Her mother had warned her of providing a number on a scale that indicated strong feelings of pain in a hospital. She brought that mentality over to the Likert scales on the case-study daily surveys. Violet shared that because of this warning, she was hesitant to agree strongly with feeling like an artist. From this very important detail of the last interview with Violet, the question of adolescents relationship with strong associating was questioned; if adolescents feel strongly one way, will they associate with a crowd of lesser perspective? What or could anything be provided to assist adolescents with their identity alignments?

Never the less, I challenge teachers to research themselves, their imagination of their impact on learners, and their relationship with play. I challenge art teachers to take down the barriers that separate their teachers and artist identities and model the ownership of a dual artist identity. I challenge teachers to further explore the possibilities of the third site for the benefit of educating the learner as a whole artist-being.

Conclusion

This research was overwhelmingly satisfying and reassuring to the purpose of its initiation. My personal difficulties in managing an artist-teacher identity and the use of it in the classroom were quickly eased through the process of this research and the implementation of the theories of wide-awakeness. The confidence of my students and their ownership of artistic identities brought me happiness and I finally felt that I had become the teacher I always wanted to be. My students' excitement about their experience fed mine. I felt the spirit of art making hovering over the physical actions being exercised through our bodies; it was spiritual. I believe that I taught my students how to be creative and imaginative through my own creativity and imagination and together we grew our perspectives of art as an act of constantly developing our identities. In addition, I became obsessed with the process of research. The research process was an act of wide-awakeness itself and made *being there* and *with* a necessary and natural act of the classroom.

Through this process, I learned that research becomes your life. Action research required an intense focus at all times of my day, everything became a valuable observation including the changes within myself, and the hyper reflection of myself became, at times, unhealthy. The weeks of this research was tiring and stressful but I

cannot deny that it brought me immense joy. I hope that my readers are able to relate to my difficulties and find any or all parts of this study helpful to their well-being and that of their learners in the classroom.

At the end of this process, my only regret is not having enough time. I would have liked to continue this study for a longer period of time and may continue this into a dissertation. However, I think that the challenges listed to my readers in the prior section would promote this thesis as a collaborative space; in so doing the transformation or continuation of this thesis becomes a space of wide-awakeness through the hopeful inclusion of others perspectives, questions, and research into this study.

I advise anyone who chooses to further this research with the following suggestions. One, identity, that of your own and others, is a natural process. Allow the process to develop in its own way and allow it to present its creativity to you instead of applying your perspective on it. Second, ask a lot of questions. The more questions you ask yourself and your learners the more you promote a place of wide-awakeness through the process of research. Third, take time to reflect. Reflection also takes time and cannot be rushed. Do not let a time limitation on research influence your analysis. Lastly, not everything will be answered. It is okay for some questions to be left for your fellow peers because their discoveries are valuable to the overall study of imagination as a mindset and will promote *being there* and *with* each other as artist-teachers.

During my undergraduate years, I met a ceramic artist named Brian Jones. During one of his demonstrations in the common space of my undergraduate studio, he shared with my graduating class an observation that had kept me on a knowledge-hungry path. His observation has become more apparent as I find myself progressing through

my learning. He realized that you had not truly learned if you did not leave with more questions. Learning does not have a set objective; instead, it should promote a web of multiple possible objectives. I hope that my research has instigated questions in you, as it always will in me.

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APPENDIX A

INFORMED CONSENT FOR STUDENTS

DESCRIPTION OF THE RESEARCH: You are invited to participate in a research study that investigates ways the artist-teacher identity can be used as a tool to foster and develop artist-learner identities through collaborative activities. It is hoped valuable information on how to best apply the artist-teacher identity as a model and tool for students in becoming artists themselves will be revealed throughout the course of this research study. For this study, you will participate in research sessions over the course of 8 weeks. These sessions will take place during your scheduled Art Concepts class. Participation will in no way impact your grade, school schedule, and accommodations. I will be asking to view any of your personal information such as IEPs, student records, or behavior programs. During all research sessions, you will be audio recorded and videotaped. These recordings will provide information that I will use in writing my thesis and the recordings will be destroyed upon the completion of my study. This study will take place at the Woodlynde School in the art classroom and I, Katherine Lee, will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effect on your standing or grades should you decide not to participate in this study. The dialogues around art works and the art making experiences for the study will be the same for all the students in study. Therefore, you will not be singled out or pulled out from any of the activities if you chose not to participate in the study and/or the art making experiences. The research has the same amount of risk you will encounter during a usual art or classroom activity. However, you may feel shy engaging with a visiting artist or a new perspective of the teacher. If this occurs or if you feel uncomfortable at any point in this study, special arrangements can be made, and/or you can pull out of the study without penalty or repercussions. The benefits from the study include positively affecting your participation in art in school, both in terms of establishing an artist identity through the collaboration between teacher and peers as fellow artists. It is also hoped that I will learn through the study more about how to provide a supportive environment for artistic identity developments of female students with learning disabilities.

PAYMENTS: There will be no payments for you for participation in this study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Subject's confidentiality will be preserved. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. The school name will also be changed. Any charts used in my thesis or presentations will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio and video recordings will be destroyed upon the completion of my thesis. I will reserve the right to use the data and photographs of student artwork, but the students identify will continue to remain confidential.

TIME INVOLVEMENT: Your participation in the study will take approximately 8 weeks.

HOW WILL RESULTS BE USED: The results of the study will be used in drawing conclusions from the investigation on how the artist-teacher identity can be used as a collaborative component in the classroom as a tool to develop artist identity and confidence in female adolescent learners with learning disabilities. The study will be reported in the form of a thesis, which serves to fulfill my requirements for a master's degree in Art Education.

APPENDIX B

INFORMED ASSENT FOR STUDENTS

DESCRIPTION OF THE RESEARCH: You are invited to participate in a research study that investigates ways the artist-teacher identity can be used as a tool to foster and develop artist-learner identities through collaborative activities. It is hoped valuable information on how to best apply the artist-teacher identity as a model and tool for students in becoming artists themselves will be revealed throughout the course of this research study. For this study, you will participate in research sessions over the course of 8 weeks. These sessions will take place during your scheduled Art Concepts class. Participation will in no way impact your grade, school schedule, and accommodations. I will be asking to view any of your personal information such as IEPs, student records, or behavior programs. During all research sessions, you will be audio recorded and videotaped. These recordings will provide information that I will use in writing my thesis and the recordings will be destroyed upon the completion of my study. This study will take place at the Woodlynde School in the art classroom and I, Katherine Lee, will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effect on your standing or grades should you decide not to participate in this study. The dialogues around art works and the art making experiences for the study will be the same for all the students in study. Therefore, you will not be singled out or pulled out from any of the activities if you chose not to participate in the study and/or the art making experiences. The research has the same amount of risk you will encounter during a usual art or classroom activity. However, you may feel shy engaging with a visiting artist or a new perspective of the teacher. If this occurs or if you feel uncomfortable at any point in this study, special arrangements can be made, and/or you can pull out of the study without penalty or repercussions. The benefits from the study include positively affecting your participation in art in school, both in terms of establishing an artist identity through the collaboration between teacher and peers as fellow artists. It is also hoped that I will learn through the study more about how to provide a supportive environment for artistic identity developments of female students with learning disabilities.

PAYMENTS: There will be no payments for you for participation in this study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Subject's confidentiality will be preserved. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. The school name will also be changed. Any charts used in my thesis or presentations will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio and video recordings will be destroyed upon the completion of my thesis. I will reserve the right to use the data and photographs of student artwork, but the students identify will continue to remain confidential.

TIME INVOLVEMENT: Your participation in the study will take approximately 8 weeks.

HOW WILL RESULTS BE USED: The results of the study will be used in drawing conclusions from the investigation on how the artist-teacher identity can be used as a collaborative component in the classroom as a tool to develop artist identity and confidence in female adolescent learners with learning disabilities. The study will be reported in the form of a thesis,

which serves to fulfill my requirements for a master's degree in Art Education.

PARTICIPANT'S RIGHTS

Principal Investigator: Katherine Lee

Research Title: Teacher-Learner Collaboration: Artistic Identity and Confidence Development in Adolescent Female Students with Learning Disabilities

- I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My participation in this research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.
- The researcher may withdraw me from the research at his/her professional discretion.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (215) 500 9920.

If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact the Moore College of Art and Design, Moore College of Art and Design Review Board /IRB. The phone number for the IRB is (215) 667- 6811. Or, I can write to the IRB at Moore College of Art and Design, 1916 Race Street, Philadelphia PA 19103

- I should receive a copy of the Research Description and this Participant's Rights document.
- If audio recording is part of this research,
 - I () consent to being audio recorded.
 - I () do NOT consent to being audio recorded.
- If video recording is part of this research
 - I () consent to being video recorded.
 - I () do NOT consent to being video recorded.

The written, artwork, interviews and audio/video taped materials will be viewed only by the principal investigator, inter-rater scorers, and members of the program faculty.

- Written, artwork, interviews and audio/video taped materials,
 - () may be viewed in an educational setting outside the research.
 - () may NOT be viewed in an educational setting outside the research.
 - () may NOT be viewed in an educational setting outside the research.

My signature means that I agree to participate in this study.

Participant's signature: _____ Date: ____/____/____

Name: _____

If necessary:

Investigator's Verification of Explanation

I certify that I have carefully explained the purpose and nature of this research to
_____ (participant's name) in age-appropriate language.

He/She has had the opportunity to discuss it with me in detail. I have answered all his/her questions and he/she provided the affirmative agreement (i.e. assent) to participate in this research.

Investigator's Signature: _____

Date: _____

APPENDIX C

INFORMED CONSENT FOR TEACHERS

DESCRIPTION OF THE RESEARCH: You are invited to participate in a research study that investigates ways the artist-teacher identity can be used as a tool to foster and develop artist-learner identities through collaborative activities. It is hoped valuable information on how to best apply the artist-teacher identity as a model and tool for students in becoming artists themselves will be revealed throughout the course of this research study. For this study, you will participate in research sessions over the course of 8 weeks. Your participation will occur through three journal entries, artwork, and two audio recorded interviews. These audio recordings will provide information that I will use in writing my thesis and the recordings will be destroyed upon the completion of my study. This study will take place at the Woodlynde School in the art classroom and I, Katherine Lee, will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effects or risks to you should you decide not to participate in this study. The interview questions will be the same for teachers involved in the study. Therefore, you will not be singled out if you choose not to participate in the study. If you become uncomfortable at any time during the interview, you may address your concerns verbally or in writing. If this occurs at any point in this study, special arrangements can be made, and/or you can remove yourself from the study without penalty or repercussions. The benefits from the study include positively affecting your participation as a teacher in art in school, both in terms of establishing an artist-teacher identity through the collaboration between self and learners as fellow artists. It is also hoped that I will learn through the study more about how to provide a supportive environment for artistic identity developments of female students with learning disabilities.

PAYMENTS: There will be no payments for you for participation in this study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Subject's confidentiality will be preserved. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. The school name will also be changed. Any charts used in my thesis or presentations will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio recordings will be destroyed upon the completion of my thesis. I will reserve the right to use the data and photographs of teacher artwork, but the teachers identify will continue to remain confidential.

TIME INVOLVEMENT: Your participation in the study will take approximately 8 weeks.

HOW WILL RESULTS BE USED: The results of the study will be used in drawing conclusions from the investigation on how the artist-teacher identity can be used as a collaborative component in the classroom as a tool to develop artist identity and confidence in female adolescent learners with learning disabilities. The study will be reported in the form of a thesis, which serves to fulfill my requirements for a master's degree in Art Education.

APPENDIX D

PARTICIPANT'S RIGHTS FOR STUDENTS

Principal Investigator: Katherine Lee

Research Title: Teacher-Learner Collaboration: Artistic Identity and Confidence Development in Adolescent Female Students with Learning Disabilities

- I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My participation in this research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.
- The researcher may withdraw me from the research at his/her professional discretion.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (215) 500 9920.

If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact the Moore College of Art and Design, Moore College of Art and Design Review Board /IRB. The phone number for the IRB is (215) 667- 6811. Or, I can write to the IRB at Moore College of Art and Design, 1916 Race Street, Philadelphia PA 19103

- I should receive a copy of the Research Description and this Participant's Rights document.
- If audio recording is part of this research,
 - I () consent to being audio recorded.
 - I () do NOT consent to being audio recorded.
- If video recording is part of this research
 - I () consent to being video recorded.
 - I () do NOT consent to being video recorded.

The written, artwork, interviews and audio/video taped materials will be viewed only by the principal investigator, inter-rater scorers, and members of the program faculty.

- Written, artwork, interviews and audio/video taped materials,
 - () may be viewed in an educational setting outside the research.
 - () may NOT be viewed in an educational setting outside the research.
 - () may NOT be viewed in an educational setting outside the research.

My signature means that I agree to participate in this study.

Participant's signature: _____ Date: ____/____/____

Name: _____

If necessary:

Investigator's Verification of Explanation

I certify that I have carefully explained the purpose and nature of this research to
_____ (participant's name) in age-appropriate language.

He/She has had the opportunity to discuss it with me in detail. I have answered all his/her questions and he/she provided the affirmative agreement (i.e. assent) to participate in this research.

Investigator's Signature: _____

Date: _____

APPENDIX E

MA THESIS CONSENT FORM TEACHER CONSENT

Mrs. Kat Lee
Middle/Upper School Art Teacher
Woodlynde School
445 Upper Gulph Road, Strafford PA 19087

January 11, 2018

Dear Participant:

I am a Graduate Student in Art Education at Moore College of Art & Design. I will be conducting research for my MA thesis from 1/29/2018 to 3/23/2018.

The purpose of this study is to understand the effects of teacher and learner collaborative work to foster and develop confidence in making art work and artistic identity in adolescent female students with learning disabilities so that I may teach students to take ownership of their art identity.

Participating in this study is voluntary, and you can refuse to participate. If you agree to participate, participation will span from 1/29/2018 to 3/23/2018. You will meet with me when times are convenient with you. You will not receive payment for participating in this study.

This study poses very little risk to you. Though I will disguise your identity in the final thesis, there is a possibility that details of your story will make you identifiable. This possibility could result in the public disclosure of various aspects of your life. In order to minimize this risk, I will change your name and any other obvious identifying information in the final thesis. Throughout the study, I will also discuss with you what details you feel comfortable having included in any final products. Additionally, you are permitted to withdraw from the study at any time. If you withdraw, all existing interview recordings and transcripts will be destroyed immediately.

If you have any questions or concerns about the study, or if you are dissatisfied at any time, you can contact me at 215-500-9920 or leek@woodlynde.org or the Graduate Program Director in Art Education Lauren Stichter, at (215) 667-6811 or lstichter@moore.edu. You are encouraged to ask questions at any time about the study and its procedures, or your rights as a participant.

Sincerely,
Mrs. Kat Lee

Statement of Consent: I have read the above information and have received answers to my questions. I give my consent to participate in this study.

Printed name of Participant _____

Signature of Participant _____

Date _____

APPENDIX F

PARTICIPANT'S RIGHTS FOR TEACHERS

Principal Investigator: Katherine Lee

Research Title: Teacher-Learner Collaboration: Artistic Identity and Confidence Development in Adolescent Female Students with Learning Disabilities

- I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My participation in this research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.
- The researcher may withdraw me from the research at his/her professional discretion.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (215) 500 9920.

If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact the Moore College of Art and Design, Moore College of Art and Design Review Board /IRB. The phone number for the IRB is (215) 667- 6811. Or, I can write to the IRB at Moore College of Art and Design, 1916 Race Street, Philadelphia PA 19103

- I should receive a copy of the Research Description and this Participant's Rights document.
- If audio recording is part of this research,
 - I () consent to being audio recorded.
 - I () do NOT consent to being audio recorded.
- If video recording is part of this research
 - I () consent to being video recorded.
 - I () do NOT consent to being video recorded.

The written, artwork, interviews and audio/video-taped materials will be viewed only by the principal investigator, inter-rater scorers, and members of the program faculty.

- Written, artwork, interviews and audio/video taped materials,
 - () may be viewed in an educational setting outside the research.
 - () may NOT be viewed in an educational setting outside the research.
 - () may NOT be viewed in an educational setting outside the research.

My signature means that I agree to participate in this study.

Participant's signature: _____ Date: ____/____/____

Name: _____

If necessary:

Investigator's Verification of Explanation

I certify that I have carefully explained the purpose and nature of this research to
_____ (participant's name) in age-appropriate language.

He/She has had the opportunity to discuss it with me in detail. I have answered all his/her questions and he/she provided the affirmative agreement (i.e. assent) to participate in this research.

Investigator's Signature: _____

Date: _____

APPENDIX G

PARTICIPANT RECRUITMENT LETTER

Dear Parent / Guardian,

Date

I am contacting you to request permission for your child,

_____,

to participate in a research study at the Woodlynde School. My name is Kat Lee, and I am a master's candidate in the Masters of Art Education Program at Moore College of Art and Design. I am conducting my thesis research at the Woodlynde School where I will be examining the use of the artist-teacher identity through collaboration to develop the artistic identity and confidence in adolescent high school females with learning disabilities. I am the current art teacher at the Woodlynde School. I have been the middle and high school art teacher for this school since 2014. You are invited to an information session at Woodlynde School for parents of invited students on {DATE}, and ask questions following the review of the attached materials.

This research will be conducted at the Woodlynde School during the school day, and will not impact time devoted to other academic subjects or therapies. Your child's identity will be kept confidential, as will the school name, as pseudonyms will be used on all data collected. I am requesting any access to personal student records such as IEPs or behavior programs. The research study will take place over 8 weeks, with students participating in 2-3 sessions per week for 32 minutes per session. All participating students will continue to engage and participate in the class as per usual. The teacher will apply any changes and visiting artists; students will be observed and interviewed on behalf of their collaboration and reflection of these changes. Engagements will be audio and video-recorded, and will be measured for the change in artistic identity traits. Surveys will be supplied and collected at the end of each class period. Artwork will be used to support verbal and written responses; images of the artworks used will be made available at through the completed thesis. Again, students will be audio and video-recorded, complete surveys and interviews and respond to journal entries; photographs and video of your child will be taken. Student artwork will be photographed. All data will be destroyed upon conclusion of the thesis.

Attached you will find INFORMED CONSENT and PARTICIPANT'S RIGHTS forms which further detail the research study. Should you have any questions at all, please do not hesitate to contact me at (610) 687 9660 ext. 698 or leek@woodlynde.org at any time. If you have no further questions, you may sign and return these forms now. They will also be provided to you again after the information session. You will have additional time to consider your child's participation with a deadline of { }. Thank you for your time and consideration in this matter.

APPENDIX H

PERMISSION SLIPS

January 11, 2018

Dear Parent / Guardian,

We are contacting you to request permission for your child, _____, to participate in a study at the Woodlynde School. Kat Lee, a master's student at Moore College of Art and Design, is conducting a research project examining the impact of an artist-teacher identity on the artistic identity formation of adolescent high school females with learning disabilities. Mrs. Kat Lee is the current middle and upper school art teacher at the Woodlynde School, and has served the school since 2014.

This project will be conducted in-class, during the school day, and will not impact time devoted to other academic subjects or therapies. The results of the study may be published, and will be shared within the academic community of Moore College of Art and Design. Your child's identity will be kept anonymous, as will the school name and location. In addition, IEP records will be shared with Mrs. Lee.

The project will involve around 18 thirty-two-minute sessions over the next two months. Participating students will have the opportunity to reflect on the teacher-learner collaborative experience and respond to a series of questions regarding their confidence level and self-concept. The teacher will apply any changes and visiting artists; students will be observed and interviewed on behalf of their collaboration and reflection of these changes. Engagements will be audio and video-recorded, and will be measured for the change and development in artistic identity traits. Surveys will be supplied and collected at the end of each class period. Artwork will be used to support verbal and written responses; images of the artworks used will be made available through the completed thesis. Again, students will be audio and video-recorded, complete surveys and interviews and respond to journal entries; photographs and video of your child will be taken. All steps will be taken to keep the identity of your unexposed. Student artwork will be photographed. All data will be destroyed upon conclusion of the thesis.

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND 229
CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS
WITH LEARNING DISABILITIES

Should you have any questions, please do not hesitate to contact Lauren Stichter at
lstichter@moore.edu or (215) 667- 6811

Should you wish your child to participate, please sign and return this form to the classroom teacher no later than January 19, 2018 Thank you for your time and consideration in this matter.

PLEASE DETACH AND RETURN TO THE CLASSROOM TEACHER NO LATER THAN January 19, 2018

I, _____ do hereby give
Parent / Guardian Name permission for my child,

_____ to participate in
Student Name a special project at
the Woodlynde School.

Parent / Guardian Signature

APPENDIX I

**MA THESIS CONSENT FORM
RESEARCH SITE SUPPORT FORM**

Principal / administrator name

Research site / school name

Address

Date

To Whom It May Concern:

I, ADMIN NAME, give permission to Katherine Lee to conduct an action research study at Woodlynde School during the spring 2018 semester in order to fulfill the requirements of his/her Master's thesis at Moore College of Art and Design. I understand that this project is intended to research teacher and learner collaboration to foster and develop confidence and artistic identity growth in adolescent female students with learning disabilities.

I understand that Katherine Lee will be a teacher/participant-researcher who will be teaching art while gathering data during the school day. I understand she/he will be collecting data using various methods including interviews, survey, video/audio recordings, journal entries, and artwork.

Sincerely,
ADMIN NAME

APPENDIX J

STUDENT INTERVIEW #1 PROTOCOL

Kat Lee

Interview #1 Protocol and Questions – Student Participant

Moore College of Art and Design

Thesis Case Study

PROTOCOL:

The questions will be conducted in an identical fashion in order to demonstrate experimental control. The interview questions may prompt a follow-up questions that is different from participant to participant due to the individuality of tracking identity formation. Students will be asked questions in regard to their reflection on the qualities of dimensions of artistry listed by Kahn (2012). This semi-structured approach will allow for an in-depth search of valuable data. In addition, it will demonstrate to which degree, depth, or direction the participant is developing in terms of artistic identity. The structure of the questions is designed to engage students in active conversation to encourage deep, meaningful, and personal connections to their experiences of artist-teacher and learner collaboration. The process scaffolds questions to maintain an active and responsive teacher-learner dialogue. Positive reinforcement will be provided after each response. Positive reinforcement is defined as the researcher repeating the student response enthusiastically, or asking the student to consider or expand on their answer further. Students will also be allowed to ask the researcher questions should they choose to do so.

The steps for questions/dialogue will be as follows:

1. Conditions will be as follows:
 - i. Each student will meet with the researcher after school in a one-on-one ratio
 - ii. All sessions will start at 3:00PM and end within 1 to 2 hours
 - iii. The setting will be the empty art classroom
 - iv. The student will sit across from the researcher and be offered a snack, beverage, and fidget toy
 - v. There will be no other professional or student present
 - vi. Experimental control will be demonstrated using a digital voice recorder
 - vii. Transcripts of each session will be created in a word processing program
 - viii. Each transcript will be identified with the student pseudonym, date, and time
 - ix. Students will be offered a computer to type answers or a piece of paper to write answers if verbal communication becomes too difficult
2. The researcher will greet the student, offer accommodations, and begin with the questions in the order below.
3. Students will answer questions in the order given. If there is no answer in 20 seconds or an answer is unobtainable due to processing delays, I will offer that question to be taken home and reflected upon. Students will be asked the same question the following morning or through an e-mail response from the student.

4. Written notes will not be taken during the time of the interview.
5. Students are welcome to leave at anytime they feel uncomfortable.

INITIAL NTERVIEW QUESTIONS:

STUDENT INFORMATION

1. What is your name?
2. What is your age and grade?
3. How long have you been attending (school)?
4. What does art mean to you? What is it physically and what does it allow you to do?
5. Why did you choose to take the Art Concepts class this year?

IDENTITY AND DIMENSIONS OF ARTISTRY

6. Can you describe who you are as a person in relations to the following:
 - i. How do you identify in your family? (Physically or conceptually)
 - ii. How do you identify at school? (Physically of conceptually)
 1. Do you think that having a LD has effected who you are?
 - iii. How do you identify culturally?
 - iv. How do you identify among your friends?
7. To you, what or who is an artist? Why?
8. Do you see yourself as an artist? Why or why not?
9. Do you make artwork at school and home?
10. How frequently do you make artwork or engage in the arts? (Ex. Going to a gallery)
11. Do you feel motivated when you make artwork?
 - i. Use the scale to gauge motivation.
12. How much would you saw you are creative or imaginative?
 - i. Use the scale to gauge personal reflection or creativity or imagination.
13. Do you explore your options and explore new ideas when you make artwork?
 - i. Use the scale to gauge exploratory habits.
14. How skilled do you see yourself as in making artwork?
 - i. Use the scale to gauge art skills.
15. Use the attached scaled grid to show me the level of each topic you see on the left. Explain yourself as to why you chose these choices.

CONFIDENCE IN ART MAKING

16. Who are you in the art room? How do you see yourself?
17. How do you see yourself as an artist outside of school?
18. Can you explain how you use the art room?
 - i. Does it feel like your space? Do you take ownership of it? Why or why not?
19. Do you feel different in the art room compared to other classes or outside of school?
20. How much power do you think you have in the art room?
21. If you had to explain this room compared to something else, what would it be?
22. What do you do when you get into the art room?
23. How comfortable are you in making artwork? Why?

COLLABORATION REFLECTION

24. If collaboration is the act of working together and sharing ideas, do you collaborate in class?
25. How often do you collaborate?
26. Are you ever hesitant to collaborate? And why?
27. Do you like making work alone or with someone else? Why or why not?
28. How does it make you feel when you collaborate with other artists?
 - i. Does it matter if the other artist is more experienced? Why?
29. Do you think you are more creative when you work with other artists?
30. How do you change as an artist when you collaborate with other artists?
31. Has collaborating in this class changed anything about how you learn outside of the art classroom?

ARTISTIC IDENTITY FORMATION REFLECTION

32. Do you see yourself as an artist? (Use the scale to answer how strong) and why?
33. What influences you in how much of an artist you see yourself as?
 - i. Is it the teacher working with you?
 - ii. Is it the visiting artists?
 - iii. Is it working with other artist-learners?

LIKERT SCALE

STUDENT NAME

DATE AND TIME

	1	2	3	4	5	6	7
	WEAK						STRONG
MOTIVATION							
CREATIVITY & IMAGINATION							
EXPLORATION							
ART SKILL							

ARTISTIC IDENTITY							
----------------------	--	--	--	--	--	--	--

DIMENSIONS OF ARTISTRY LIKERT SCALE

STUDENT NAME

DATE AND TIME

	1	2	3	4	5	6	7	TOTAL
OPENNESS TO CREATIVITY								
WILLINGNESS TO TAKE RISKS & ENGAGE IN EXPERIMENTATION & PLAY								
HIGH LEVEL OF SENSORY PERCEPTION								
INTRINSIC MOTIVATION								
SUSTAINED FOCUS								
ENGAGEMENT WITH STRUGGLE & RESOLUTION								
ROMANCING THE ARTISITC SELF								
DETERMINATION								

NUMBER KEY FOR LIKERT SCALE

- 1 – Not at all
- 2 – Weak
- 3 – A little
- 4 – Moderate
- 5 – A lot
- 6 - Strong
- 7 - Extremely

APPENDIX K

STUDENT INTERVIEW #2 PROTOCOL

Kat Lee

Interview #2 Protocol and Questions – Student Participant

Moore College of Art and Design

Thesis Case Study

PROTOCOL:

The questions will be conducted in an identical fashion in order to demonstrate experimental control. The interview questions may prompt a follow-up questions that is different from participant to participant due to the individuality of tracking identity formation. Students will be asked questions in regard to their reflection on the qualities of dimensions of artistry listed by Kahn (2012). This semi-structured approach will allow for an in-depth search of valuable data. In addition, it will demonstrate to which degree, depth, or direction the participant is developing in terms of artistic identity. The structure of the questions is designed to engage students in active conversation to encourage deep, meaningful, and personal connections to their experiences of artist-teacher and learner collaboration. The process scaffolds questions to maintain an active and responsive teacher-learner dialogue. Positive reinforcement will be provided after each response. Positive reinforcement is defined as the researcher repeating the student response enthusiastically, or asking the student to consider or expand on their answer further. Students will also be allowed to ask the researcher questions should they choose to do so.

The steps for questions/dialogue will be as follows:

6. Conditions will be as follows:
 - i. Each student will meet with the researcher after school in a one-on-one ratio
 - ii. All sessions will start at 3:00PM and end within 1 to 2 hours
 - iii. The setting will be the empty art classroom
 - iv. The student will sit across from the researcher and be offered a snack, beverage, and fidget toy
 - v. There will be no other professional or student present
 - vi. Experimental control will be demonstrated using a digital voice recorder
 - vii. Transcripts of each session will be created in a word processing program
 - viii. Each transcript will be identified with the student pseudonym, date, and time
 - ix. Students will be offered a computer to type answers or a piece of paper to write answers if verbal communication becomes too difficult
7. The researcher will greet the student, offer accommodations, and begin with the questions in the order below.
8. Students will answer questions in the order given. If there is no answer in 20 seconds or an answer is unobtainable due to processing delays, I will offer that question to be taken home and reflected upon. Students will be asked the same question the following morning or through an e-mail response from the student.
9. Written notes will not be taken during the time of the interview.
10. Students are welcome to leave at anytime they feel uncomfortable.

FINAL INTERVIEW QUESTIONS:

FEMALE IDENTITY/GOALS:

1. What are some of the reasoning behind your actions resulting from your gender?
 - a. Why do you feel that you have to be a different type of person than you are normally because of your gender?
 - i. Can you elaborate on what you said in your journal entry about how you act differently or do not act differently?
 - b. Do you think that this hinders you from being confident? Why?
 - c. Do you think this hinders you from seeing yourself as an artist? Why?

COLLABORATION AND ENGAGEMENT:

1. Did you feel yourself extending yourself (giving and taking) more because of the collaborative opportunities in the classroom?
2. Here are some things to think about when answering that question.
3. Collaborative painting, embroidering with peers, teacher modeling.
4. How did that make you feel?
5. How do you think the object sheet helped you to be more prepared and less anxious?
6. Did it not do those things?
7. Why or why not?
8. How do you think the visiting artists helped you to see the classroom more as a studio space where we all (teacher and artist and students) work together?
9. What else did the visiting artist make you feel or think?
10. How do you think the teacher modeling helped you feel more artistic in the classroom?
11. How do you think the tone, language, and timing of my advice helped you feel confident?
12. How do you think the play-days helped you in being more engaged in the classroom?
13. What was your overall experience of the classroom after the collaborative experience was put into place.
14. What was different about the class style compared to that of the old class style where the teacher was being only a teacher figure?
15. What do you think changed about you, your confidence and your artistic identity?
16. What do you think changed about your peers?

LIKERT SCALE

STUDENT NAME

DATE AND TIME

	1 WEAK	2	3	4	5	6	7 STRONG
MOTIVATION							
CREATIVITY & IMAGINATION							
EXPLORATION							
ART SKILL							

ARTISTIC IDENTITY							
----------------------	--	--	--	--	--	--	--

DIMENSIONS OF ARTISTRY LIKERT SCALE

STUDENT NAME

DATE AND TIME

	1	2	3	4	5	6	7	TOTAL
OPENNESS TO CREATIVITY								
WILLINGNESS TO TAKE RISKS & ENGAGE IN EXPERIMENTATION & PLAY								
HIGH LEVEL OF SENSORY PERCEPTION								
INTRINSIC MOTIVATION								
SUSTAINED FOCUS								
ENGAGEMENT WITH STRUGGLE & RESOLUTION								
ROMANCING THE ARTISITC SELF								
DETERMINATION								

NUMBER KEY FOR LIKERT SCALE

- 1 – Not at all
- 2 – Weak
- 3 – A little
- 4 – Moderate
- 5 – A lot
- 6 - Strong
- 7 - Extremel

APPENDIX L

TEACHER INTERVIEW PROTOCOL

Kat Lee

Interview Protocol and Questions – Teacher Participants

Moore College of Art and Design

Thesis Case Study

PROTOCOL:

The questions will be conducted in an identical fashion in order to demonstrate experimental control. The interview questions may prompt a follow-up questions that is different from participant to participant due to the individuality of tracking identity formation. Teachers will be asked questions in regard to their reflection of their artist-teacher identity and classroom procedures. This semi-structured approach will allow for an in-depth search of valuable data. In addition, it will demonstrate to which degree, depth, or direction the participant identifies and uses their identity in their art room structure and curriculum. It will also collect a reflection of their perceived concept of their identity in influencing their student's identity. The structure of the questions is designed to engage teachers in active conversation to encourage deep, meaningful, and personal connections to their experiences of artist-teacher and learner collaboration. The process scaffolds questions to maintain an active and responsive dialogue. Positive reinforcement will be provided after each response. Positive reinforcement is defined as the researcher repeating the student response enthusiastically, or asking the teacher to consider or expand on their answer further. Teachers will also be allowed to ask the researcher questions should they choose to do so.

The steps for questions/dialogue will be as follows:

11. Conditions will be as follows:

- a. Each teacher will meet with the researcher after school hours in the school building in which they teach.
- b. All sessions will last between 1 to 2 hours.
- c. The setting will be in the empty art classroom of the participating teacher's school
- d. Participating teachers will sit across from the researcher
- e. There will be no other professional or teacher present.
- f. Teachers will be supplied with food, beverage, or a fidget toy of their choosing.
- g. Experimental control will be demonstrated using a digital voice recorder. There will be no physical notes taken at the time of the interview to allow for less distractions and genuine dialogue.
- h. Transcripts of each session will be created in a word processing program
- i. Each transcript will be identified with the teachers pseudonym, date, and time
- j. Teachers will be offered a computer to type answers or a piece of paper to write answers if verbal communication becomes too difficult

12. The researcher will meet the participating teacher at the time of their choosing and settle into the art classroom. Researcher will offer accommodations, and begin with the questions in the order below.
13. Teachers will answer questions in the order given. If there is no answer in 20 seconds the next question in the order will be asked. Teachers will be given the opportunity to reflect on questions if he or she needs more time. That answer will be e-mailed to the following day.
14. Teachers are welcome to stop the interview at any time.
15. Teachers will be thanked for their time and participation at the end of each interview.

INTERVIEW QUESTIONS:

TEACHER INFORMATION

34. What is your name?
35. Where did you obtain your education?
36. What is your highest degree? Can you share your educational process up until this point?
37. What is the name of the school in which you teach (it will not be used in the produced research)?
38. How long have you been at this school? Have you taught in any other school? For how long?
39. What grades and subjects do you teach? What is your role in the school community?
40. What are the demographics of your students?
41. Please describe your role (office, committee, classroom etc.) as it relates to student learning and assessment (if appropriate).
42. What are your teaching philosophies and why?
43. What type of relationship do you try to cultivate with your students? Examples?
44. What type of tone or language do you use with your students? Example?
45. How much of yourself do you use in your classroom? Examples?
46. What techniques do you use to cultivate the artistry in your students?
47. Do you have an administration that supports you as a teacher?

ARTIST IDENTITY

48. Can you tell me as much as you can about your artwork? (Materials, concepts, inspiration)
49. What is your philosophy in your studio space?
50. Can you explain where and how you work?
51. Where do you source inspiration?
52. Where do you see your art going?
53. Are there additional uses for your artwork, personal or public that you envision for your work?
54. Do you have an administration that supports you as an artist?

ARTIST TEACHER IDENTITY

55. Is there a link between your work and your work as a teacher?
56. Do you have difficulties balancing your artist and teacher careers?
57. Can you share with me how you balance or don't balance your identities?

- 58. Do you identify as an artist? A teacher? Or an artist-teacher?
- 59. What do you think caused you to identify in the way that you do?
- 60. Do you have an administration that supports you as an artist-teacher?

COLLABORATION IN THE CLASSROOM

- 61. If collaboration is the act of working together and sharing ideas, do you collaborate in class?
- 62. How often do you collaborate?
- 63. Are you ever hesitant to collaborate with your students? And why?
- 64. How does it make you feel when you collaborate with your students?
- 65. Do you or your students act differently when you collaborate?
 - a. Are your students open to collaboration?
- 66. Do you think you are more creative when you work collaboratively with your students?
- 67. How do you change as a teacher when you collaborate with your students?
- 68. Has collaborating in this class changed anything about how you make artwork?

FOCUS ON STUDENT IDENTITY FORMATION

- 69. How do you perceive the strength of your student's artistic identity?
- 70. Do they identify as artists or art students?
- 71. What are the focuses of your students in your class?
 - a. Getting a good grade?
 - b. Making their artwork look "good"?
 - c. Acting like an artist?
 - d. Experimenting?
- 72. How do you address your students? Artist? Students?
- 73. What do you do to bridge the gap between art students and artist?

APPENDIX M

DAILY STUDENT SURVEYS

Kat Lee
Daily Student Surveys
Moore College of Art and Design
Thesis Case Study

PROTOCOL:

The following Likert survey will be distributed and collected five minutes before the end of each of the 18 classes to the participating students. This survey will measure any linear growth of confidence and artistic identity recognized by the student. This survey will also collect data on peak growth recognized by the students with a specific engagement of a certain day.

SURVEY:

Student name:

Date and time:

	1 Not at all	2 Weak	3 A little	4 Moderate	5 A lot	6 Strong	7 Extremely
How prepared did you feel for the studio day? (had a goal in mind.)							
How anxious did you feel during the studio day?							

I felt prepared because I:

I felt anxious because I:

	1 Not at all	2 Weak	3 A little	4 Moderate	5 A lot	6 Strong	7 Extremely
How confident did you feel while making art today?							

I felt confident today because I:

	1 Not at all	2 Weak	3 A little	4 Moderate	5 A lot	6 Strong	7 Extremely
How strongly did you feel like an artist today?							

I felt like an artist today because I:

APPENDIX N

STUDENT JOURNAL #1 QUESTIONS

Kat Lee

Student Journal #1 Questions

Date: 2/14/2018 (distribution date)

Time:

PROTOCOL:

Student participants will be presented the following journal entry at the beginning of the 12-week study. Students are welcome to use an alternative form of journal entries such as a video recording or a scheduled one-on-one meetings session.

DIRECTIONS:

Please answer the following questions with as much detail as possible. Everything you have to say is IMPORTANT. You are welcome to type, hand write, or voice record your answers.

Please return the finished journal entry by 2/21/2018.

JOURNAL ENTRY QUESTIONS

Reflect upon your experience as a female artist.

1. What is your name and grade?
2. What is the date and time currently?
3. Do you identify as a female?
4. What characteristics do you perceive females to have?
 1. How do they act?
 2. How do they talk?
 3. How do they hold themselves?
 4. What is important to them?
 5. etc.
5. How do you see yourself exemplifying any of the female characteristics you listed above?
6. How do you see other females at home or at school?
 1. How do they act?
 2. How do they talk?
 3. How do they hold themselves?
 4. What is important to them?
 5. etc.
7. How do you see females as being perceived in the world?
8. How do you perceive a female visual artist?
9. What are the characteristics of a female visual artist?
 1. How do they act?
 2. How do they talk?
 3. How do they hold themselves?
10. What characteristics do you share with female visual artists?
11. Who is a female artist you are thinking of while answering these questions? (does not have to be famous)

APPENDIX O

STUDENT JOURNAL #2 QUESTIONS

Kat Lee
Student Journal #2 Questions
Date: 3/12/2018 (distribution date)
Time:

PROTOCOL:

Student participants will be presented the following journal entry at the beginning of the 12-week study. Students are welcome to use an alternative form of journal entries such as a video recording or a scheduled one-on-one meetings session.

DIRECTIONS:

Please answer the following questions with as much detail as possible. Everything you have to say is IMPORTANT. You are welcome to type, hand write, or voice record your answers.

Please return the finished journal entry by 3/19/2018.

JOURNAL ENTRY QUESTIONS

1. Think about your artwork currently. What are your thoughts about what you are making in terms of:
 1. Quality, why?
 2. Meaning, why?
 3. Purpose, why?
2. Think about what happens in the art room during class time, for you and for others. Think about how you act and engage with others.
 1. What is working, what is not? Think about what YOU need to be successful in art.
 2. What have YOU been doing to make yourself feel successful?
3. How do you think artists feel when they are making artwork?
 1. Can you relate? How?
 2. What do you imagine them feeling or doing? Use examples of your actions and your artwork to support your answers.
 3. What goes into making **you** feel like an artist? No one makes you into an artist but yourself, so what are you doing to help yourself feel like an artist in this class?
4. Think about getting and receiving feedback in the classroom. This includes class critiques, talking to the teacher, and talking to your peers.
 1. How do you feel when you talk to the teacher about artwork? What do you get out of it?
 2. How do you feel when you talk to your peers about artwork? What do you get out of it?
 3. Do you think your gender (being female) makes you act a certain way? (Think back to your last journal entry).

- i. How do you act in class or talk to each other in class due to your gender identity.
- ii. Example: "I act nice and thankful even when their suggestions do not help me so that I am still thought of as kind"

APPENDIX P

CRITIQUE OBSERVATION PROTOCOL

Critique Observations

Date:

Time:

Observation time:

STUDENT NAME	KEY DIMENSIONS OF ARTISTRY TRAITS	NOTES

KEY DIMENSIONS OF ARTISTRY CODES:

- E: EXPERIMENTATION AND PLAY
- C: OPENNESS TO CREATIVITY
- S: HIGH LEVELS OF SENSORY PERCEPTION
- M: INTRINSIC MOTIVATION
- F: SUSTAINED FOCUS
- R: ENGAGEMENT WITH STRUGGLE AND RESOLUTION
- A: ROMANCING THE ARTISTIC SELF
- D: DETERMINATION

REFLECTION:

APPENDIX Q

SCOPE AND SEQUENCE

CLASS: Art Concepts
GRADE: 11th Grade
<p>TOPIC AND THEMES:</p> <p>In depth discussion into specific topics will lead to the individualized project of each student. For example, a discussion into Interior design can lead to student projects of a specific object or the composition of the entire room. The projects will also exemplify the research and experimentation of the physical application of art in the world. Visiting artists will provide their personal experience through art school and how they are applying their knowledge to the art community</p> <ul style="list-style-type: none"> • Design (commercial, interior, exterior sculptures, ID) • Traditional techniques (Portraits, painting, drawing, observation) • Contemporary fine art (installation, performance)
<p>STUDENT OBJECTIVES:</p> <ul style="list-style-type: none"> • Students will be able to experiment and explore their own aesthetic of artwork within the structure of a project/discussion-based class. • Students will be able to conduct independent research. • Students will be able to build relationships between physical and conceptual artworks. • Students will be able to demonstrate the proper construction of functional form. • Students will be able to successfully translate traditional techniques of drawing into design work. • Students will be able to take feedback and giving helpful criticism throughout the class period and during assessments. • Students will be able to use prior knowledge of vocabulary and idea to lead a conversation. • Students will be able to demonstrate knowledge in art history. • Students will be able to present, install, and mat his/her own work. • Students will be able to demonstrate knowledge in the foundation skills of art making in addition to more advanced construction and craft skills. • Students will be able to research skills using art dedicated blogs and museum websites. • Students will be able to demonstrate a confidence in speaking about their work and giving feedback on the work of their peers. • Students will be able to conduct mature interactions with artists outside of Woodlynde.
<p>METHODS OF ASSESSMENT OR MEASURES OF PROGRESS:</p> <p>Methods of assessment or measures of progress</p> <ul style="list-style-type: none"> • Class critiques of projects • Written assessment (40% of final grade) • Daily observation of student effort and participation (40% of final grade) • Homework - necessary materials and research (10% of final grade) <p>Critique participation (10% of final grade)</p>

APPENDIX R

VIDEO/AUDIO OBSERVATIONAL PROTOCOL

Kat Lee
Video and Audio Observational Protocol
Date:
Time:
Length of Observation:

TEACHER PLACEMENT	TEACHER’S ACTIONS/ARTWORK	TEACHERS CONVERSATION

COFIDENCE AND ARTISTIC IDENTITY	DESCRIPTIVE NOTES		REFLECTIVE NOTES	
(Confidence in) movement and use of classroom including collecting materials	Coral		Coral	
	Violet		Violet	
	Green		Green	

(Confidence in) engaging with peers <u>in regard to</u> ideas and techniques	Coral		Coral	
	Violet		Violet	
	Green		Green	
Sustained focus	Coral		Coral	
	Violet		Violet	
	Green		Green	
Engagement with struggle and resolution	Coral		Coral	
	Violet		Violet	

	Green		Green	
Romancing the artistic self: actions/wardrobe	Coral		Coral	
	Violet		Violet	
	Green		Green	
Determination: focus and attention	Coral		Coral	
	Violet		Violet	
	Green		Green	

Openness to creativity: asking for feedback accepting feedback	Coral		Coral	
	Violet		Violet	
	Green		Green	
Willingness to take risks and engage in experimentation and play	Coral		Coral	
	Violet		Violet	
	Green		Green	
High level of sensory perception: awareness	Coral		Coral	
	Violet		Violet	

	Green		Green	
Intrinsic motivation: proactive	Coral		Coral	
	Violet		Violet	
	Green		Green	

APPENDIX S

STUDENT ARTWORK OBSERVATION PROTOCOL

Kat Lee

Student Artwork Observation

Date:

Time:

Length of Observation:

Student Name:

[illegible]

TEACHER ARTWORK OBSERVATION PROTOCOL

Teacher Name:

[illegible]

APPENDIX U

ARTIST-LEARNER VIDEO/AUDIO OBSERVATION MATRIX

Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques
1/29/2018	Next to Coral for first half of class, next to Green at the end of class.	working on small drawing of patterns with pencil	focused towards assisting students. there is no time for additional conversation	Knew where to find materials that were already being used.	No engagement with peers in regards to art techniques or feedback.
				Knew where to find materials that were already being used.	Receives Max's feedback 9 minutes after that of teacher. Max approaches Violet for this interaction. Asked for teacher feedback.
				Knew where to find materials that were already being used.	No engagement with peers in regards to art techniques or feedback.
Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques
1/31/2018	At the same table with Green. Behind Coral. Spends most of class next to Teal	Teacher driven engagement with her personal artwork. Asks for feedback with whole class open to feedback. - only Green and Teal respond	Contributes to student conversation. Not art directed. Teacher talks about her personal drawing and how she does not like it.	Collects all materials and gets immediately to work. Materials and project have become a routine for Coral.	Does not engage with peers in reference to project – only social matters.
				ABSENT Confident in finding new materials used from last class. Could not find it initially but is persistent Does not initially ask for assistance in finding material.	ABSENT Does not engage with peers in reference to project – only social matters. Green was having trouble but just sat there and internalized frustration Resulted in no work or furthering of gold foil.

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

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Sustained Focus	Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
Very focused. Does not engage with teacher or peers as a result. Is not phased by actions and conversations in the classroom.	Does not set-up a situation for experimentation or research, thus no struggle or resolution.	x	Does not engage with Teal's conversation.	No engagement with others in regards to art project.	No risk seen. Works towards objective of finishing project	Says that the color of red paint mixed is similar to the red color on her sketch. Describes this as "weird". Does not once look at another's work. Works with paint from tube. Has an observation but demonstrates no intention for discovery. Does not apply her gained knowledge to project. Does not have seem to have thought about mixing paints.
Wearing headset. Aware of conversation by head and eye movement. Does not add to the conversation.	Does not set-up a situation for experimentation or research, thus no struggle or resolution.	x	Determined to fix the area of her artwork that is unsatisfactory. She does not give up on her work. Does not engage with Teal's conversation	Comfortable asking teacher for feedback. Asks immediately at the beginning of class. No struggle as a result of teacher direction.	Little experimentation – asks for teacher feedback.	Very aware of texture and selection of tissue paper. Smells hot glue steam. Listens into the conversation of the teacher giving others advice. Is almost distracted by her senses.
Focused on work on and off, conversing with Paulina about non-art related matters. Paulina is also focused and working on project. Allows self to be distracted by Greg.	Does not set-up a situation for experimentation or research, thus no struggle or resolution.	x	Is determined towards project goals. Works without needing redirecting. Sometimes engages with Teal's conversation. Distracted by Greg at the same table.	Open to teacher feedback and material suggestions of gold foil. Does not initiate conversation, teacher comes over and then is open to suggestions. Does not add her idea of material. teacher driven.	Plays with new gold foil material. Teacher suggestions of material.	x
Sustained Focus	Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
Works throughout class. Does not outreach for anything. Is also unaware of distractions around the room. Goal oriented.	n/a doing the same task as last class. Is secure in what has to be completed.	Wears an apron and works with focus	Works all throughout class without any engagement.	n/a same routine as last class	x	x
ABSENT Is distracted by Paulina. Is prepared to work with all necessary materials in front of her but is distracted by conversations and events in the classroom. Gabby follows the work ethic of Paulina. When Paulina is focused, she is focused.	ABSENT Is frustrated with new gold foil material but is open to feedback from teacher. Continues to work on foil. Says "this is going to be my struggle for the day" Demonstrates persistence and belief in herself, material, and teacher. Is aware of the necessity for struggle.	ABSENT x	ABSENT Little work on project. Was talking to Paulina and overall distracted with classroom events. Was unsure of what was to be done – but did not ask ANYONE for advice. She was very distracted in class.	ABSENT Given teacher feedback by saying image looks like a "donut" One line feedback. Mostly an observations and not assistance in fixing anything.	ABSENT Continues to play with gold foil until results meet her goal. Dislikes outcome but finds no solution either. Just sits there. She does not conduct research or experimentation of different techniques. She only plays with teacher-demonstrated technique and stops when it is unsuccessful.	ABSENT Does not apply how this secondary layer of her artwork is influence by and affects the initial layer. She does not consider the size of her foil face. She just made it the size the picture was that she initially printed. She completes task meant by the teacher very literally. There is no application of awareness of how it would read with her work.

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

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Intrinsic motivation	Reflections
<p>x</p> <p>Very particular about tissue paper flowers made. Says some of them are "really bad"</p> <p>x</p>	<ul style="list-style-type: none"> • Violet and Green need assistance for transitions between steps of project. Asks for teacher assistance during this time. Does not reach out to peers for this transition. Does not risk or experiment independently for next step. • Coral sets personal objectives and is headstrong in reaching objectives. Does not play with materials or ideas but is capable of transitioning to next step in project. • Green is open to creativity but lacks ability to make up own ideas/decisions. • Coral is very focused and determined in class. She takes the class seriously and plays the role of the artist by wearing the apron and being in the mind-set of focus. She is in her own world in art class. • Green and Violet is opinionated about their artwork in a critical fashion. Saying words like "ew" or "I don't like it", but they do not stop working. • Violet is seen 3 times waiting for the teachers assistance throughout class. Might feel more confident or comfortable being vulnerable with her work with the teacher. • Area of focus is that students do not engage with others in reference to art. They are TOO dependent on teacher's advice or guidance. There is little initiative on the students. This may be because of the "teacher" or "managerial" role. There may be a lack of peer relationship between teacher and student. This can also be a representation of confidence; they are unable to show each other their work.
Intrinsic motivation	Reflections
<p>Works with focus to reach goal of finishing her project. High intrinsic motivation</p> <p>ABSENT</p> <p>Struggles to push herself and experiment or change direction when foil does not work. Loses intrinsic motivation and stops working.</p>	<ul style="list-style-type: none"> • Participants needed a lot of reassurance on artwork. Is this a result of anxiety? • Clare is focused on her work to the extent of not noticing the commotion of Jackson pushing the skeleton over. • Distraction is a huge problem for my students. This is also seen as hindering their ability to work on their project and as a result accomplish little in class. This may result in students feeling like they did not get enough done and less confident or artistic. • Teal demonstrated a fear of not being with her friend Jackson when changing centers to work. This demonstrates her social necessity in class. She is also very vocal of how "good" her work is. I observe this as a need for attention from anyone. • When Green is given direct instruction she completes the task. However, she demonstrates a difficulty in moving onto the next step without outside instruction. She also waits for the teacher to come over and instigate a reflection onto her work. She does not do thing on her own. • Student participants seem to associate confidence with their ability to getting goals completed. Daily surveys suggest that the ability to get something done in class builds confidence and self-portrayal of artistic identity. • Student participants except Coral contribute to giving teacher suggestions. She is very focused on her personal work. • Green's disappointment of how her foil is coming out may have contributed to her work ethic for the day. • Coral works all throughout class and after. • Green seemed to have lost her abilities in focus, determination, and motivation when the gold foil did not work the way she imagined. There was no engagement with struggle after the initial experimentation.

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

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Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
2/2/2018	Works next to Violet but she then moves to sculpture. Working at the back table with Max.	Music is playing as the students come in. Teacher is more removed because she is working on personal project half way through the class.	Conversations were not art related. Adds to students conversation.	Collects materials quickly and gets straight to work.	n/a	All actions were towards project. Highly focused
				Collects materials quickly and gets straight to work.	Very open to Paulina and Gold's suggestions for stem. (wax, wire, hot glue) Confidence to approach other students increase when her excitement and confidence in making increases	All actions were towards project. Highly focused
				Collects materials quickly and gets straight to work. Remembers where foil is from last class.	Gives advice to teacher on project	There are still social interactions that break green's focus. Conversations are random but still not art related. Distracted by Paulina who is in class. She goes through the action of making but her mind and focus is not there.
Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
2/6/2018	Walks around classroom. works near Coral but not at the same table.	Drawing for the watercolor painting	Not art related.	Immediately collects materials and gets to work.	Repeats other suggestions or support idea. "that's a good idea" to teachers description of another's artwork. Difficult for teacher to differentiate between her opinion or her just repeating others.	Continues painting for the entire class.
				Headache Does not engage with art making right away, leaves to go to nurse. When she returns she works on a sketch with focus. She still wants to make artwork and be creative even when she is sick.	Walks up to max about his artwork. Does not give feedback just collects information. This could be a result of last classes confidence in her personal project.	Focused on sketch when returned from nurse.
				Collects materials and searches for gold foil. Asks for teacher help when she cannot find foil Demonstrates independence in searching for materials. She does not immediately go to the teacher.	Given Greg feedback and makes connection with Borax experiment.	Talks socially. Distracted by other tables. Tries to hang out near Paulina. Distraction socially may be because of her struggle with gold foil. This is her 3rd period with foil.

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

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Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
There is no visual struggle with project or technique. She continues the same technique from last class.	x	Focused to complete a dedicated section of her project. Always works throughout class.	Chimes in to give Violet suggestion on her leaves after teacher calls for class participation.	No risks	x
Struggled with new hot glue gun materials, stayed positive when experimenting, did not stop working and tried all materials.	Outfit is expressive and very unique. Always takes the opportunity to wear fun clothing. Changes style every time.	Conducts all peer suggested hot glue technique. Responds to questions with "I don't know" Insecure in her next step because of memory?	Open to Greg's/Paulina's suggestions. Creativity is a conversation with Violet. She adds to suggestions instead of just taking the suggestions. Teacher is excited and supports Paulina's suggestion.	Experimented with dying water and hot glue gun. Played with putting hot glue gun on wax paper. Continued to experiment with ink in water. Was sad when Green turned off the hot glue gun.	Very particular with how she wanted the stems to look – "not realistic" Was opinionated with the outcomes of some of the stems. highly aware, comes off as very particular and opinionated with her art work.
Works with foil again, even though x she was disappointed from last class. Says "I am stressed" Could her stress be from the difficulty in focusing because of all the distractions?	x	Focused, productive, printed new image of face for foil.	Does not have suggestions for Violet during class participation.	Continued the foil even with x disappointments from last class. I cannot tell if this is because she wants too try again or because the teacher had asked her to last class.	x
Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
n/a	x	Has a goal of finishing her project. Coral shares her accomplishments in terms of what she completed or her perspective of it, not what she discovered or a new technique. No mention of growth, just accomplishment.	x	n/a	Mixes specific color red for her shoes. Very quiet about her decisions made from being aware of color.
x	x	Focuses on sketch, away from others, throughout class.	Open and attentive to teachers suggestions of Frank Stella's work. Even with a sickness she is open to learning more about art.	Plays with tools at drawing table to draw a Frank Stella-ask image. Not afraid to let her imagination run.	Visually stimulated by the affects of layering lines of color. Still finds it difficult to articulate. Uses words like "weird" but in a supportive and attractive way.
Was unable to find gold foil. Compromised and found a different foil so that she could continue working. Foil was in the class shelf – found by teacher. Says "this is annoying"	Says that she doesn't have Greg's artistic ability and does not have patience This could be accumulation of her struggle from last class. She is beginning to judge herself in ability now due to consistent struggle.	Lack of determination due to association with conversations in class, contacting her cousin via cell phone, cleaning up early.	x	Does not play further with the x foil. She remakes her face in the larger scale and then stops. No further investigation again. Only remakes the same face on a larger scale. No further risk taking or experimentation.	x

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND 262 CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

Intrinsic motivation	Reflections
<p>Motivated to finish project</p> <p>Committed to experiment even close to the end of class. Persistent to find a solution to the experimentations of her stems.</p>	<ul style="list-style-type: none"> • Teal: conversation, actions were conducted to make Jackson laugh. No focus or drive for project. • Could it be that student rely on each other more when teacher does not instigate support or is working on own work? • Violet continued to struggle after initial experimentations. Why did Green not do this last class? She just stopped working and got distracted. o Difference was that Violet had a partner to struggle with, Green did not • Participants did not start all interactions with participants. Other peers gave it to them. • Students were very loud and distracted from the beginning. I believe this is due to the music playing as they came in. • Violets asks for suggestions but responds with more questions concerning what she had already done or not. Her weakness in memory affects her ability to do the next step independently. • Violet adds to creative suggestions – it is a dialogue not a one way feedback. • The males in the class are avid participants during giving Violet feedback. Their conversations are also art related individually or in a group. • Female's conversations were all instigated by Teal or other social matters – except Violet. • Teacher suggests students to others for advice intentionally. Violet is sent to Paulina because she used hot glue on her last project. o Instigates collaboration • Violets excitement in her own project sparked her to go ask another student about their project. The boost in confidence resulted in being more social artistically about others project. She approaches Jade and Coral about their project. • Green: o Social events/environment = distraction = struggle to focus = frustration/stress to make. •
Motivated to finish foil.	
Intrinsic motivation	Reflections
<p>Works until after class Strong drive to finish project.</p> <p>After teacher shares Frank Stella painting- she has more confidence in idea. Open to sharing idea with teacher and class.</p> <p>There is little motivation, walks around classroom and contributes to the small amount of social conversation in class. Could be a result of a lack of attachment to the gold foil. Her struggle for multiple days have still not resulted in outreach to peers.</p>	<ul style="list-style-type: none"> • Classroom is overall more quiet due to Teal's absence. Her distractions of actions and conversation are not present to provide distractions for other students. • Green's consistent struggle with gold foil has turned into comparing herself to Greg. She says that she is not as good as him. HOWEVER, there is still no creative alternative coming from Green or the initiative to ask for others feedback. She continues with this gold foil because it was the only suggestion given to her. She does not further experiment with the techniques – she only recreates the same face in a different scale. o How do I promote her creativity/experimentation or confidence to engage with her peers for feedback? • Coral lacks in experimentation, discovery, and thus growth of skill because of her focus on accomplishment of her project. o Does not give herself the opportunity to take risks or experiment. • Teacher support and validation is so important for Violet. This boosts her confidence in her ideas and pushes her to collaborate cognitive and share her ideas.

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

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Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
2/12/2018	Working at table with Green and Violet.	Watercolor and patterned paintbrush. Teacher struggles with fixing sewing machine. Green helps Teal. Teacher does not know color of stem and suggest research. Lights are off.	Not art focused – adds to student non-art focused conversation.	Collects materials.	Suggests string for Jade to connect wreath. Coral has been more vocal in class by contributing to classroom conversations.	Decision to stay focused- ignores Jackson.
				Collects necessary paint and materials.	Only asks teacher for advice.	x
				Collects materials.	Excited and confident in helping Teal when mixing sewing machine.	More distracted than normal 30% work on project. Distracted by conversations
Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
2/14/2018	Sits next to Teal	Watercolor. Shared experiences of frustrations/stress due to messing up.	General conversations. Not art related conversations.	Collects materials and immediately gets to work.	Comments on teachers work by saying "oh, that's cool!" Shares next steps for the project with Greg. Is reasonable in the next steps and have a reason for each step. However, Greg looks uninterested. Jade looks away.	Coral works all throughout class with little to no conversations with anyone else.
				ABSENT	ABSENT	ABSENT
				ABSENT	ABSENT	ABSENT

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND 264 CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
x	x	Immediately grabs artwork without distraction. "I'm just really focused"	x	x	x
Struggles with color of stem. Conversation with teacher pushes her to research Knows what to do after conversation with teacher.	x	x	Teacher suggestions of using green paint on vines. Conducts further research Furthers feedback with independent discovery through research.	Continues experimentation of colors of paint Positive about idea	Colors are "morbid" Aware of color of stems "settles it down" – the background. Connects her work to emotions. Higher level thinking.
Stressed in working with foil. Stays away from task. Works with foil again after receiving teacher technique suggestions "its not looking the way I want it too" Excited to show teacher success after trying new technique. This new technique was teacher inspired – Green is still waiting for directions.	x	Immediately grabs artwork. Focus decreases throughout class.	Gains feedback from teacher about texture and metal Furthers without extension of own idea. Just continues teacher idea.	No play No risk Follow teacher direction and decisions only.	x
Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
n/a	x	Stayed focused and goal oriented throughout class.	Teacher observation is voiced "I know" ... statement	No risk	x
ABSENT	Expressive and colorful outfit. Violet walks in excited and energized, could it be due to dress down day?	ABSENT	ABSENT	ABSENT	ABSENT
ABSENT	ABSENT	ABSENT	ABSENT	ABSENT	ABSENT

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

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Intrinsic motivation	Reflections
<p>x</p> <p>Once she finds out the color of a stem after research she is happy to paint the color of the stem. There is a rise in effort after the answer is found.</p> <p>Weak due to stress of foil material. Her stress is observed because she is not taking the next step herself. The waiting process combined with the difficulty in success only with independent creativity is causing stress.</p>	<ul style="list-style-type: none"> • Green's difficulty/inability to problem solve or imagine the next step causes her to wait. She is waiting for a technique that needs to be tried. When this trial fails she is further stressed. It is a cycle that may be broken if Green grew the ability to imagine the next step. • Teals immediate positive feedback at the beginning of class could be a reason for the strong attention in class. • Violet has a difficult time remembering the next step of her personal project. o Your painting it right, "I am?" • There is a bit of sureness in the female students on what they like or responses to creative questions like, "what would you like to try instead of foil?" o Could this be a result of executive functioning disabilities? o How can I strengthen further investigation? o Note card with the words. Experiment, reflect, experiment, reflect.... • The idea of further research or personal (internally motivated) trial and error being weak in students can be the affect of technology providing easy answers. o Violet asks for an Alexa when teacher suggest further research. • There is also a difference in how she holds herself (slumped and defeated) • There is a drop in energy when recommending research, there is a rise in energy when answer is found. This is present within Green and Violet. • Theory: the more students are organized to work towards objective (if they know the objective) the more attentive students are which will increase confidence. o The classroom is the quietest when all struggles find solutions. o But how do I get students to settle down faster so that they can be attentive and working throughout class? • Use each other as resources, COLLABORATE! • Push students to others before teacher answering question.
Intrinsic motivation	Reflections
<p>Works towards reaching her goal of finishing the project.</p> <p>ABSENT</p> <p>ABSENT</p>	<ul style="list-style-type: none"> • Buddy party –many students absent • Could the placement of the teacher affect confidence or engagement more? o This can instigate more compliments or reassurance and thus a growth in confidence. o Help with sustained focus. • Coral is in her headspace, working towards finishing her project, with a set plan and no deviation from that plan. o Further investigation stops • Is being an artist, breaking the relationship from maker to product? How can the artistic identity be strengthened in all activity and in all creativity? o Is this to separate students from their artwork physically and work within the art room without a project to be responsible for? o Just being creative within a space- making aprons. • Coral's engagement could be limited due to LD and LD's affects onto conversation abilities and levels of conversation. She speaks very logically with no interpretation, just concrete facts. Other students are unengaged and disinterested. This limits her time to engage with others ideas and reflect on her own. Many of her strong traits are attention focused. This could be because of her low sensory perception.

Reflections

- Teal and Green's critique.
- Teacher models a critique with her own work: models giving information with use of art vocabulary, reference, intentions and receiving of others feedback.
- Coral's conversation during critique is very concrete. She asks for specific answers like color or type. I believe she is striving for a deeper understanding of another's work but her language is below grade level and is not taken seriously by her peers.
 - o There is a lack of emotion.
 - o Delivery is dry.
- Coral is not giving herself the opportunity or others are not taking her seriously to accept engagement. Her LD affects her social skills which affect her ability to engage or others willingness to engage with her.
- Violet has a relationship with her work. Demonstrates a responsibility to her work.
- Violet does not look anxious but identifies as anxious.
- Coral and Teal are vocal and express desire to contribute to teacher's critique. They provide suggestions that are thorough and relevant to the work.
- Violet is attentive and contributes to critiques with questions and suggestions.
- Green dismisses her participation in critique by not giving feedback and by not representing her own work (she says "I don't want to present it"). She is dismissive when asked to GIVE feedback - This could be a result from anxiety.

Reflections

- Discusses the introduction of the Objective Sheets.
- Coral's explanation of artwork is limited maybe because of her ability to communicate. Her delivery is factual and monotone. She talks about her experience not reflection.
 - o It is very difficult for Coral to further her explanation without scaffolding. She has the answers and seems to have processed the work but cannot communicate this. Thus, a peer to peer conversation about work may come off as simple.
- Violet is opinionated about her work by saying "I don't like it at all". She is open to all suggestions and pulls from suggestions by asking questions.

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

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Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
2/26/2018	Closest to Green	First day of objective sheets. Teacher also completes a sheet for personal artwork. Works on large painting that will become a collaborative piece. Demonstrates goals of the objective sheet for the class period. Stresses that goal should be accomplished by end of class. Presentation of visiting artist (JN) is introduced at the end of class	Conducts a focused conversation on the importance of experimentation. Instigates "what if" questions	ABSENT	ABSENT	ABSENT
				Collects necessary materials knowingly. This includes new materials for making stem and searchers for additional necessities.	Asks Green to rephrase critique after teacher suggests her to do so. Does not remember who offered that critique. This triggers a memory. "oh"	No talking after receiving feedback from Green. She is focused and working
				Collects necessary materials knowingly. This includes new materials for making stem and searchers for additional necessities.	Gives Violet advice and checks in on Violet throughout class. Is checking to see how Violet applied her suggestions?	x
Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
2/28/2018	Moving around classroom	Visiting artist (day 1) she is working on her project. Day 2 of objective sheet. Official introduction to the large classroom painting that teacher has been working on publically for 2 days now. Not working on personal project due to shortness of class and V.A.	Does not instigate art-related conversation. Was in a tense mood – noted by Max. suggests Green's idea into the larger collaborative project.	ABSENT	ABSENT	ABSENT
				Collects materials and works on floor due to size of canvas.	Does not engage with anyone.	Focused intensely with no outreach.
				Immediately grabs necessary material's to make alternations to the mirror.	Conversation with V.A. She was able to express her intentions for her project to an outside figure. *talks to Jade about her artwork and given her suggestions of how to trace and cut out her frame system.	Works throughout class but is distracted when Paulina appears at the door.
Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
3/2/2018	Works next to Teal – but Teal is no longer in the study.	Objective sheets to start the class. Works on watercolor during conversation	Talking about Romancing the artistic self.	Immediately collects material after OS.	Contributes to VA conversation. Talks about being colorful and how colorful is her when talking about her work to VA. Voices her opinion on what she like and dislikes in art.	Works all throughout class.
				x	x	x
				x	x	x

Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
ABSENT	ABSENT	ABSENT	ABSENT	ABSENT	ABSENT
Makes more vines.	x	x	Applies suggestions of vines in background given during critique She tests out suggestions given during critique last class.	Experiments to fills background with vines. Makes more vines This was a suggestions given during critique.	Explains the idea of visual balance when speaking about the use of vines in the background. Presents ability to digest the concept of visiting artists work during presentation. She demonstrates the ability to reflect and digest the sensory of artwork to build a concept. (Higher level thinking)
x	x	x	Gives Violet suggestions on background when asked Was given the suggestions on a mirror by Violet during critique. Green may have forgotten about the suggestions during critique.	x	Observed that Green listens into teacher and Violets conversation about stems She is sensitive to how her suggestion to violet would sound to the teacher.
Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
ABSENT	ABSENT	ABSENT	ABSENT	ABSENT	ABSENT
Works on her drawing even with the thought of it "looking weird" Difficulty in imaging the outcome of drawing.	x	Immediately collects materials and gets to work on floor. Laying on floor may show comfort. She did say that working on the floor made her not feel like an artist.	x	x	x
Her struggle quickly turned into success. She continues painting on her mirror due to success.	Green might relate artists with the struggle. She vocalizes her frustrations to peers and teacher. But also enjoys the struggle.	Immediately collects materials and gets to work	Open when getting feedback from V.A. and teacher. Applies suggestions to project that day.	Immediately takes teacher and V.A. suggestion for a filter Does say that she is "frustrated because she doesn't know what she wants to do" Struggle may be romancing the artistic self.	Vocalizes that she needs to add something to help the mirror stand out from the pictures in the background. Descriptive explanation of her artwork to V.A. Open and applies suggestion of filter on mirror Relates the mirror technique to a music video
Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
n/a	x	Determined on project and contributes to VA conversation.	n/a	x	x
x	x	x	x	x	x
x	x	x	x	x	x

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

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Intrinsic motivation	Reflections
<p>ABSENT</p> <p>OS: brain storm and work on art. Teacher helps to specify it to "make more stems" after discussion.</p> <p>OS: finish outlining my gold foil face. Unable to work on project because she needs to buy mirror. "I know what I'm going to do" She is excited and ready to conquer her mirror next class.</p>	<ul style="list-style-type: none"> • Process of Objective Sheet: <ul style="list-style-type: none"> o Teacher greets students with the objective sheet and highlighter when they come into class. o Class is quiet o Teacher demonstrates her goal and how it should be accomplishable by the end of class. o This is a reminder sheet for students during class period. o Teacher walks around and reads each objective sheet. • Entire class is quieter and more individually focused. Students' heads are down and working. This can be attributed to the focused conversation in class or the objective sheet. • Teal was created an objective for her and as a result was more attentive. I am assuming this was because of the objective sheets. • Results of objective sheet: <ul style="list-style-type: none"> o Violet knew what she wanted to do today. Worked all throughout class. o Teal figured out a way to attach her hair Has worked all throughout class with little unnecessary conversations. She was quiet and focused. She was excited in the amount of work she had finished. o Green did not change much in action or attitude towards her work or identity. However she did mention that she felt confident because she knew what she wanted to do now. o ** all participants felt positive and accomplished at the end of class. Confidence and A.I. increased from prior classes.
Intrinsic motivation	Reflections
<p>ABSENT</p> <p>OS: work on my lady Works all throughout class and asks for feedback from teacher and Annie. Conquers task but task is vague</p> <p>OS: Put lines on mirror Comes to class with the mirror discussed during critique and last class Conquers task</p>	<ul style="list-style-type: none"> • Late start to class because of play. This set the class up for stress from teacher and students. • No student approaches the V.A. • Violet is immediately insecure about her work because she cannot imagine where her drawing is going to end up. • The visiting artist did not change the mood of classroom. Participants did not engage with the V.A. but the V.A. also did not engage with the students unless pulled in by the teacher. It was very staged. • The skill of imagining may be difficult for Violet and Green (coral is not present in class). This may be the stimulate of a lack of personal creativity from Green or the confidence in skill to Violet. • The idea of struggle is interesting as well because it is coming through from Green as a way of romancing the artistic self.
Intrinsic motivation	Reflections
<p>OS: use oil pastel to make a design Works towards applying her ideas and finishing her project. She needs to outline her images because its her aesthetic. Accomplishes task x</p> <p>x</p>	<ul style="list-style-type: none"> • The students and V.A. are distracted by the weather outside. Students and VA are worried about getting home and making arrangements. There are a lot of announcements made during class causing distractions. • Teal has removed herself from the study. • I am realizing that the teacher (myself) does constrict random play. This constricts student's desires to fulfill self-curiosities like playing in the snow. <ul style="list-style-type: none"> o How can I challenge myself to open up the classroom for this play? • Coral is attentive to VA discussion and adds to conversation by stating that she feels the same or knows the same things. • It is difficult to read, externally, Corals dimensions of artistry.

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

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Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
3/6/2018	Working next to Coral and Green Walks around and gives advice first then settles down for own work. Says "I'm going to work on my work, over here."	Greeting students with objective sheet and highlighter. Working on watercolor painting.	Talking about material choices for artists. - this type of conversation allows students to talk about their opinions and perspectives.	Wears apron and begins to work on collecting paint and project.	Shares her opinions and adds to conversation of class!	Works all throughout class with more engagement with peers. There is lightness to Coral today. She is not scrunched in her seat and her movements are lighter. Nothing seems to break Coral's focus.
				Rolls out large canvas on table after teacher suggestion to do so.	Adds to conversation of class confidently and frequently.	Works throughout class but adds to conversation and looks at Ben's work then teacher gives him a compliment
				Completes objective sheet and immediately gets to work. Moves positively and with effort. She does not "slug" around.	Asks other students what they are working on. (Max and Taylor) Adds to art conversation confidently and frequently. Confidence in own success (mirror filter) can be leading to the confidence to engage with other students about their work.	Weak in sustained focus. Walks around the classroom and begins conversation not related to art or art work at the beginning of class. Settle down 10 minutes in and keeps focus on work. Continues focus from last class. She found success and success if keeping her focused.
Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
3/13/2018	Sat with all participants at center table.	Taught embroidery mentioned in last class. Teacher used own artwork and also showed contemporary embroidery pieces at the beginning of class.	Mentioned that this technique takes time and requires patience. Said that she is not looking for a completed embroidery any time soon. This is a play day.	n/a embroidery day	Shared her knowledge in embroidery. Spoke up and contributed to conversation. Focused to use her knowledge to work. Did not help other students. Coral said it was not a hobby when it was, asked by Max. Talks to green about her embroidery! Shared to not get poked. Difficult time interpreting non-direct questions.	Attentive during presentation Focused to use her knowledge.
				n/a embroidery day	Works at a separate table. Pulled into the table by the teacher. Said "Oh!, I think we found our calling" Engaged with Teal about her sunflower, "its cool" after feeling confident about herself. Giving herself some space. (judgment?) Self-recognition of skill	Attentive during presentation Focused to follow along and learn the technique.
				n/a embroidery day	Talks to Coral about her embroidery and her choices. Confidence in having done this may have increased confidence to talk.	Attentive during presentation. Focused to follow along and learn the technique.

Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
n/a	Excited about the idea of embroidering own apron.	Determined to apply same drawings in sketch onto project.	n/a	x	Chimes in when hearing teacher suggestion of "broken image" as a title to Green. Looks excited and agrees with the teachers suggestion
Struggles with drawing. Says "no!" but continues to make changes on it without help from teacher.	Excited to embroider apron	Works to correct the outline of her female When there is a struggle with her drawing Violet walks away and uses a brush to distract herself and others. Struggle is key in weakness in focus.	x	Receives incorrect information from Paulina but agrees with her suggestion at the time Could this be a female characteristic?.	x
n/a Struggle worked	She demonstrates an excitement for the struggle of making artwork. Excited about making apron	Determined to continue with the "broken image"	Shares her success. No asking for feedback.	x	x
Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
n/a already knew what to do.	x	Knew what she wanted to embroider. She has done this before.	No feedback asked. Does not help others, but converses about having done this before with Green and class.	Already knew what she wanted to do. Did not try the stitch being taught in class.	x
Keeps working on stitches.	x	Eager to learn, came in excited. Attempted the technique all throughout class	Asked if she was able to do a pattern with her stitch. She is already applying and growing from what she knew.	Already thinking about creating a pattern with her stitches.	x
Has tried this before. Quiet during work time. I cannot get a read on Green, she is out of view on video and works on audio are difficult to hear.	x	Sat at the table and worked throughout class.	No feedback asked but talked about what she was doing with Coral.	x	x

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Intrinsic motivation	Reflections
OS: use paint/pastels to work on the sides of the shoe for my project. complete	<ul style="list-style-type: none"> Students demonstrate a responsibility to their artwork. This could be a source of stress when one looks and perceives their work to be solely a responsibility and not a process. With this theory, I will be breaking up the next class to be an embroidery day for aprons. This was two fold. One, it gives then a uniform for an artist (romancing the artistic self) and secondly, it is a break that still pushes creativity. Students will hopefully feel more open to engage with each other and the large classroom painting as a result. Objective sheets and teacher praise of good goals sets students up with positivity immediately at the beginning of class. It allows students to have lead on their work and for teachers to not question it to get the same answer. <ul style="list-style-type: none"> Example, teacher = what are you working on? Versus student = I'm going to do this. It give students the power! = Building confidence Types of art conversations are fragile. This one worked well, I think, because it allowed for students to add their opinion on a matter that is not based on self-critique. The last one was. This was casual and fun. Teacher making her rounds and then settling into the art making process with her students is a way to model behavior. It was also a visual of when students should be settling down and working on their own work. She stated where she will be so that students will be able to find her. All participants are vocal and engage in class conversation with excitement and confidence!! This could be a result of knowing their objectives, successful experimentation and possibly understanding and response of information. Confidence in work and support of language can result in more engagement with peers about art!? Conversation continued even without teacher in the classroom. Teacher exuded more "play" today. She talked about the collaborative painting and mentioned an embroidery day to her students. (next class with be an embroidery day). More positive and provided confirmation of students opinions and conversations. ** when struggle happens > determination goes > focus goes > objectives/work load does not get met > confidence goes down. This is seen in Green and Violet. Does Coral not present this case because she has not taken the risk to struggle, ask for feedback, or disregard feedback due to LD? Could the female adolescent identity come into play when suggestions or feedback is purposefully taken in due to formality? JOURNAL #2 IDEA!
OS: use pencils to work on the face for my body. Not completed	
OS: use the mirror to create a broken image for the self portrait. complete	
Intrinsic motivation	Reflections
Wanted to take the project home and continue it. Has an idea of what she wants it to look like.	<ul style="list-style-type: none"> Violet came in excited to learn something new. She mentioned having a bad day until she remembered she will be embroidering. Embroidering was an option. Objective sheets were filled in after presentation of embroidery and before the prepared task. **Teacher used the reference of the students' logo on their shirts. (tactile). Showed pictures of advanced work to show variety of styles. Modeled how I "investigated" and did research to further ideas. Asked students who have done this before to lend some advice (give them validity on what they already knew). Verbalized thought process for idea and used an already started image on my personal apron to demonstrate the amount of time that goes into it and help with visualization of progress. Apron will become the uniform of the students in art. (romanticizing the artist self.) All students and teacher sat together. Borrowed idea from teacher Joe, Rebecca William, Being there and being with. Teacher spoke about using other (collaborative) activities so that artwork does not become a responsibility. <ul style="list-style-type: none"> Shared other creative things to do when you are not feeling like working on your project. Like walking around your neighborhood, walking my dog. Art is a life-style. Violet became more informal at the end of class. ("dude"). What this because of the "play" that was making her more comfortable? Though this collaborative (Joe) approach I realized that when the correct placement of students and attitude of making work is applied, natural sharing of ideas and effort will occur. However, with too much freedom my participants choose to separate themselves from collaborative opportunities. They enjoy it once it is occurring Coral and green found a similarity of knowing how to embroider. Violet an Max : "I think we found our calling" (sense of community) All vocalized and supported each other's enjoyment for this "play"
Wanted to take the project home and continue it. Suggesting getting a bedazzle. Worked after bell. Visualizing how to extend this idea.	
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3/15/2018	Greeted students at the door with objective sheet. Casually integrated into the class. Sitting in the middle of the group of students on stool. (Same eye level as students)	Working on large collaboration painting. Is disappointed with what she added. Trying to use her mistake to engage other classmates to contribute. Shares Veronica Villisana's art work. Verbalizes all her actions and reactions to work. - this instigate students to give suggestions.	What do you think about when you are in the art room making artwork? Does your artwork feel like a responsibility?	Decides to work on main project, collects materials, sits down and works.	Engages in social conversations. Her table is filled with more/different people who instigate her to add into the conversation. No art conversation without instigation from teacher.	Focused and works diligently throughout class.
				X	X	X
				Collects embroidery materials and immediately works.	No art conversation without instigation from teacher.	Less walking around and works with her head down for most of class. Still contributes to social conversation but less than prior classes. Very focused.
Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
3/19/2018	Stationed, but moves around to answer questions, near Coral and Green.	Greeted students at the door with objective sheet and highlighter. Introduces second visiting artist at the end of class. Reminds the class of the three options (embroider, art work, collaborative piece) Asks students for help in the collaborative piece because I messed up by adding orange last class. Teacher is working on embroidery while helping students.	No art specific topic today.	"why am I so distracted" - while writing out OS. Hand is on head and looks confused. Taking a long time completing OS - she can't "remember what she was working on for it." After all her struggle and successes. She grabs all her materials with a fast and positive pace. Coral has been more vocal. Now having a group of peers to help her at her table she was able to work through her confusion through her peers knowledge.	She reaches out when she forgot what her technique was called. Jade helps her remember the term of "printmaking" "I am just so stress, don't judge me, I am all over the place." Coral seems more willing to engage when she is working on her art work.	Immediately focused, head down and working, once her struggle was conquered.
				X	X	X
				Immediately grabs art work after OS. Green has been sitting next to Coral ever since the embroidery day.	She is more descriptive in her work. "it looks more distorted up top and as you look down it looks more clear" "I love it" - when she finished work, she is also excited and immediately shares her work with the teacher. Shares what she knows about refurbishing furniture. "ooh!" "That's nice" Gabby used to have a difficult time describing her work. Now she is more vocal and sharing.	Vocal and contributing to social conversation. Standing and working on artwork at the same table with Coral. She worked on embroidery while the hot glue gun was heating up. Focused on art work and staying creative.

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Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
Does not look like she is struggling. Is surprised that she remembers how to gauge a plate. Her struggles happen during the initial start of something new. Once she remembers the technique she is successful and self-reassuring.	x	Coral decides to work on her project to "finish" it.	Listens to Veronica's art work and adds in her interest by saying "oh, that is cool!" Remembers Greg suggesting her to use printmaking plates to add to her surface.	Tries/applies suggestion during critique (printmaking) to her project. Forgets how to use the plate of what to do.	"I look at a picture, and just draw it"
x	x	x	x	x	x
No indication of struggle. Does not ask for teacher or peer assistance.	x	Is focused on her artwork, very little walking around, adds to conversation but works at the same time.	Is inspired by Veronica's work but is hesitant to actually try it. "I don't know" to the teachers questions of why don't you do it? Self judgment of success of even her lack of/weak knowledge in how to attempt her idea is causing her to not even attempt the idea or ask for advice.	Chose to embroider because it's something "different" She was given a demo, no self investigation. .	x
Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
Difficulty in remembering the printmaking term. Looked frustrated and confused but reached out to Jade and struggle was overcome. Coral is not becoming more collaborative with her work.	n/a	Focused and works all throughout class. Only engages in conversation at her table and conversation that is relevant to her.	n/a	Shares that she wants to do a "cool effect that is different" (than what is already on there)" because she wants to do something different, the opposite" and when she does it makes her "happy, so I don't get bored" She gets bored and when she does she doesn't do it for a while.	x
x	x	x	x	x	x
n/a	She is beginning to take ownership of her creative time. Romancing art as life not a deadline.	Shows an energy (nods her head and says, "yah" when teacher gives options) to get back to her main project after taking a break from last class embroidery.	Is clear with her artistic decisions and is open to sharing her ideas. She is confidence when she answers. Asks the teacher for advice on putting the mirror onto the background. "I had so much fun with this!"	n/a	Aware and able to communicate the effects of the while lines on the mirror. While waiting for the hot glue gun to heat up she is working on her embroidery near the teacher. Taking more ownership of her TIME! She wants to be here!

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

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Intrinsic motivation	Reflections
<p>OS: use in/printmaking to work on the inside of my shoe. Motivated to finish her current project and "start something different". This is not embroidery. Worked towards goal successfully.</p>	<ul style="list-style-type: none"> Participants and other students came in excited to embroider. Green wanted to embroider and when she was allowed the chance to "take a break" she was excited. Coral came into the class saying, "I am so happy that it is art class". Participants are extra quiet while filling out objective sheets. (10 graders are not present). Participants (coral) and other students share that they don't know what to do to it. They seem to looking for direction. There is hesitation/fear of messing it up. Teacher states that there is no judgment or messing up – to pick up a paintbrush and make the first move. The class size or the implementation of embroider made for a calmer and more focused class. Participants were engaged in the activity of their choosing. Participants sat closer to each other. In response to teacher conversation: <ul style="list-style-type: none"> Coral says: normally I'm stressed (cannot hear because of Jade) Green says: she thinks about food. In response to the second teacher conversation: <ul style="list-style-type: none"> Green says: that her artwork is very trying to get started. Cannot explain. She walks away from it when it gets "annoying". Uses teacher mistake or dissatisfaction to instigate Coral to add color to the collaborative work. I think that one student needs to instigate the charge. "Taking a break" line has been used to demonstrate that art should not be stressful. Giving students other options of artistic outlet, other than their main project, allows them to regulate their stress/worries about their main art work. <ul style="list-style-type: none"> Green did this today and she was more focused and engaged than other classes where she was struggling with the gold foil. Breaking the mentality that artwork is a mentality instead of a lifestyle of creativity. Teacher modeled this by working on the collaborative piece instead of her watercolor. Gave life examples.
x	
<p>OS: using embroidery to work on my design for my ... Worked on goal successfully.</p>	
Intrinsic motivation	Reflections
<p>Sad that class is shortened. OS: I will use printmaking to work on printmaking for my show.</p>	<ul style="list-style-type: none"> The community that was formed from embroidery stuck in the coming classes. Green still sits with Coral, even though this was not something that she did before. She did not talk to her often at all until embroidery. <ul style="list-style-type: none"> PLAY gave them a bond. An experimental and creative activity allowed them to share more of them together while keeping their hands busy and mind creative. It was almost like a fidget toy. I truly believe that applying the necessary teaching techniques to instigate and create a comforting environment for artistic confidence and identity growth a new closed system of being there and with can be created. Use Green's experience of her past 3 classes from embroidery as an example. Coral and Green show their interest in the visiting artist why saying "cool" and "ooh", "wow". They both write down questions as we go. The confidence carried over from their success in the studio time. Green was vocally present and interested. She was more attentive during this presentation. (Compare to the last presentation)
x	
<p>When learned that class will be short, says, "I want my mirror to get done!" Excited to finish this project so that she can work on her embroidery. Green keeps saying "no" when teacher announces time to clean up. OS: I will use paint to work on the broken image for my project. She has formed a relationship with this class. Not in a way to get her work done, she enjoys her time here.</p>	

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Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
4/4/2018	All around the classroom	Intended too and shared with the class that I will be embroidering on my watercolor but never had time.	Conversation were about students questions and Violets dog being okay from last weeks incident.	Collects materials early. Comes into class with a goal. Disregards or did not hear that studio day is after VA questions.	Open to talking to VA "I'm making some shoes that I always wanted to do. Its supposed to look like this. Since in a dancer I wanted to do dance shoes" What's the lineoleum for? "After I'm done this one, I'm going to cut this out" I'm going to put ink on it and put it on here and let it dry." Good job at describing the what, why, and how. She gives a full response to the VA questions. And does so in a confident way.	Works immediately and is eager to work. Focused and engaged with conversation by commenting on VA comment about Home depot, "that's my dad's favorite store"
				Collects materials from locker. And uses the floor as a surface to work. Last time she was working on the floor it decreased her confidence because of the placement.	Open to talking with VA Compliments her earrings: "whoa!"	Attentive to VA answers and immediately work when studio time begins. Violet seems to be more focused when the VA sits next to her. Could it be that she wants to show that she works creatively too?
				x	x	x
Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
4/6/2018	Working at the same table with Violet – but is providing Ben with a lot of assistance.	Working on an embroidery on watercolor piece Reminder that students have options of work (embroidery, collaborative painting, main project) - Green : "that's really cool"	Contribution to class conversation only	Working on printing her plates. Gathered all necessary materials.	Confidently and nicely engages with the visiting artist. Adds to her conversation by agreeing : "I do too" "its my favorite color"	Head is down and working all class. Very little social engagement.
				Violet seems to be happy, she dances around the classroom.	Asks about what glue to use to teacher. Finishing up the project from the beginning of the school year and case study.	Casual effort. She is focused because she know she needs to glue down stems but does not have the same intensity as when working on a new piece.
				Grabs her materials and immediately begins to work.	Sitting in a more collaborative space next to Coral. Social when walking into class- talking about music (her favorite)	Head is down and working all class. Very little social engagement.

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND 278 CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
n/a She is doing a technique from last class.	x	Determined by staying focused on her work.	Only presented with an opportunity to share her work. No feedback needed or requested or instigated. Has hopes and dreams for projects. They are personal "If I do the same things I get bored" (diff. class) or "I love to learn" (interview).	n/a	Very focused on work. Head is down all class. No engagement with social conversations. All peers at her table are focused with heads down as well.
Struggles with arms. "I'm having trouble with my arms" She is aware that something is wrong. She suggests that she changes a placement of the breast line – she was correct. She does not linger in this struggle. But brings awareness too it.	x	Did not do too much physical work to her piece. But she looked to be processing her surroundings because she kept looking around.	No open conversation with VA but is willing to talk about her work with VA scaffolding her with questions. Hopes and dream of project are not shared. Is not sharing the future of the project an important thing to look into? – only talking about work as an object, not a	n/a	She is visually aware of the irregularity of the arms. Has a difficult time explaining it but knows that something is off.
x	x	x	x	x	x
Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
Amber comes by and says "its all trial and error" Takes feedback well and maturely.	x	Works continuously on her prints. She looks to be considering where to place each stamps. No haphazard placement of stamps.	Teacher walks through the steps of standing over project to not juggle work, slow placement. "thank you" and immediately tries the suggested technique.	"Ms. Lee, look what I'm doing!" – "but it failed, because it looks like a ..." Excited to share her next new step.	Non seen. I think that her LD gets in the way of expressing this trait.
Frustrated by the stems not sitting flat. She clips them down to hold them in place. Clip is found on table (was teachers clip) The teacher in helping to keep the other stems down gave a suggestion. Frustrated that glue was not drying quickly. "the glue is not working" Asks for teacher explanation of why. When she lost some stems, she asked, "can I cut these in half?" Problem solved but because there was only one clip, the other stems lifting up were still a frustration. Relationship between glue having to dry to stick was not aware. When Violet understands why something is difficult or not working she is less likely to be frustrated or anxious.	x	Works on gluing down stems but talks to Ben about non-art related conversation.	"do you know that artist that uses a lot of texture?" - Looking for inspiration for next project. Finishing up a project. She already knew what had to be done.	n/a – she was finishing a project, nothing new.	none seen
n/a There is no new technique	x	Focused with her head down working on her embroidery. She is never walking around or adding to louder conversation as before.	n/a	n/a	none seen

Intrinsic motivation	Reflections
<p>Eager to grab materials. Keeps forgetting that we are going to ask questions first. OS: I will use ink/printmaking to work on printmaking for my shoe Objective met</p>	<p>REFLECTION:</p> <ul style="list-style-type: none"> • VISITING ARTIST: A.P. • FIRST DAY BACK FROM SPRING BREAK. • Violet was not here the class prior to prepare questions for Amber. o Asks no questions • Tan and Brown were working in this class. They are visitors and not enrolled students in this course. • Students began by asking questions to the visiting artist. • Amber spoke about the following: <ul style="list-style-type: none"> o What she makes. o Where she's worked specifically. o Why she wanted to do what she was doing. • Always made clothing. o What she des specifically at her current position. • Printing the same thing. love of repetition. o There was and is no bright moment of her realizing what she wants to do. o Her favorite art piece – installations at Anthropologie: woven baskets o Talked a lot all the steps that go into doing one project/installation. o Where she gets her inspiration • Pinterest, Instagram, home depot • Affordable materials. o When she gets the most inspired o It depends on her mood. More inspired in less predictable places. Traveling/ new landscapes. o What she is working on now. • How everything is mostly prep work. • After a conversation about the placement of the ladies arms. Violet immediately gets personal and lets me know about her dog being okay. • I was not able to do work on my embroidery because students needed attention and assistance and suggestions. • Amber works next to Violet with little instigated conversation from Violet. Amber also does not instigate but works alongside her. • Does the idea of "look what I did" indicate an objectification of artwork and progress/work/learning? Would talking about what we want it to become instigate a deeper connection with the work because we are talking about its future, not its past? <ul style="list-style-type: none"> o Objective sheets caters to this idea of creating a future for your work. • Use objectives for self-creativity as a tool for natural collaboration. • Coral seems to be more intrapersonal than the female interpersonal. She is rarely socially driven, make decisions internally and executes them with little to no validation. She is proud of herself and is aware of all the work she put into her work and progress she has made. There is little need or want for teacher praise as the other participants seem to benefit from. • Coral always stays after and comes in during study hall to make up class, not because she is told too, but because she wants to make up the amount of work she missed by not being here. She genuinely wants to work on her project – not to romanticize the artistic self but to be immersed in her love of making. • Green and Violet brings teacher awareness to struggle, Coral works this struggle out by herself and asks for assistance in the end of her attempt to work out the situation.
<p>None seen externally but she is focused and wants to make improvements to her piece. She had worked on her pieces during spring break. OS: nothing written. Demonstrates a confusion or no direction because there was no objective.</p>	
x	
Intrinsic motivation	Reflections
<p>OS: I will use ink to work on my printmaking for the shoe.</p>	<p>REFLECTIONS:</p> <ul style="list-style-type: none"> • Video was lost due to malfunction on video camera and error in the process of moving video file from phone to computer. • Visiting Artists last day – there was no recognition of her even being in the room from the students. • Amber was working on her work on the sewing machine – different from last class where she was prompting student engagement with herself. o A more genuine position for Amber as a fellow maker in the space. o No engagement from students to her today. o She was focused and determined to finish her top that was started on Wednesday. • Coral and green are socializing and laughing while sitting together. o There are moments of silence between these girls as they work on their projects next to each other. • Coral is always staying late or working on her project outside of class time. She demonstrates the most determination and prioritizing of art work. • I observe that when Violet is not worried or having to think of something else she is more willing to share her perspective or feelings of her efforts. The "feelings" overpower her ability to process
<p>OS: did not fill out. No external evidence of this was seen.</p>	
<p>OS:I will use embroidery to work on my apron for my embroidery piece.</p>	

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

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Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
4/10/2018	Closest to Violet but was between Green and Violet in terms of conversation and placement.	Work on embroidery on paper. Asks for feedback on embroidery and where else it should be added. – Green looks over but does not contribute advice. Other two do not engage. (I think that if there was a lull, a female will speak, but the male students respond fast and loud).	Stresses the OPTIONS that students have. (embroidery, collaborative, main) Students have not added to the collaborative painting. Talks to students about 5-week deadline for ALL work due to art show. Teacher shares that it will be shown in the art show. "main piece" Talked about the mile run and how I faked it in high school.	Does not move around much (she never did unless it was to gather materials- curiosity never drove her to move) Collected materials and got straight to work.	Does not talk to anyone while working. She is very focused. Green is not sitting with her today.	Works with her head down all class. She is determined to finish her project.
				Very comfortable with materials – already knows where materials that she needs are located	Curious about what is happening on the collaborative piece. "mine looks like fungus" after Max shares that he saw eye balls throughout the painting and thus made it into eyeballs. Only asks teacher about her main piece.	Focused but confused as to her objective. She also had a difficult time transitioning between tasks "Where am I going?"
				Grabbed necessary paints to work on the collaborative painting.	"I don't know what I want to do for that project" "I feel like I know what I want to do but its really complex" No engagement with peers – just teacher. Doubts the ability to do her work because its complex. Confidence in ability is low.	balances social and artistic focus. When she is painting she is quiet.
Date	Teacher Placement	Teacher Actions	Teacher Conversations	Confidence and Artistic Identity	Confidence in engaging with peers in regards to ideas and techniques	Sustained Focus
4/12/2018	Walking around and answering questions. A lot of students needed assistance today. Tries to sit in a central location closest to violet who is on the floor.	Wanted to work on weaving but did not have time too because of students needing assistance and asking questions. Gives Green and Coral a review of landscapes or still-life concepts – they are starting on their last project.	Stresses at the beginning of class that the collaborative painting does not have a destiny/goal – "so it can become whatever you guys what it to become" Shares what my 6th grader saw from it. (cross-generational) Uses personal artwork to explain to Green and Coral an example of abstract landscape – thought process of artist (myself) is explained.	n/a – starting new project thinking of a new idea.	Approaches teacher: "I don't know what I want to do for my still-life" Does not share ideas with peers, just teacher.	Focused but frustrated. Less focused - distracted by Taylor. Teacher – "give yourself some time to think about it" I think that her language disorder makes it frustrating to talk out ideas or receive suggestions. Seems to be rushing herself to think of an idea.
				Collects materials slowly (she is feeling unwell), does not talk to anyone, works lying on the floor.	Sits away from anyone at a separate table – is feeling unwell.	Working alone and focused all throughout class
				Very comfortable – worked in and outside of the classroom.	No engagement with peers but very successful engagement with teacher as artist. Visits the collaborative painting at the end of class to see what was done to it.	There is a feeling of determination and confidence in starting her new project.

Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
n/a working on same area of project with same technique.	x	She is not distracted by anyone in this class. She has her head down and works continuously. Finished her project!	No engagement	n/a - finishing up her project	n/a - non seen externally
x	x Working on the floor may be a link back to Amber or that she likes the space she mentioned in the last survey.	Had a difficult time remember what she fixed last class or that she fixed it at all. She also had a hard time knowing what she was supposed to do next. "what did I say I was doing to this?" - after she finished drawing and was ready to paint. After grabbing paint: "where am I going?" "what did I say I was doing to this?" - after she finished drawing and was ready to paint. After grabbing paint: "where am I going?" Reflection of her piece as a maker is difficult. She is still needing teachers directions for her personal work. She is not utilizing the OS anymore and this may be the result of that.	Asks if she can add little babies to the collaborative painting. Asks teacher about her additions to the female form on its correctness. Does not actually paint the babies even though the idea was praised by the teacher.	n/a - works on main project.	Talks about the reasoning for her color choices. To balance the lights and darks of the background. Teachers adds the explanation of the original artists use of cool and warm colors to differentiate between grounds. Responds to teacher by saying "yeah" demonstrates her understanding of the information shared both ways.
"I low key want to use this technique, but I don't know if its going to work with this" "fake splatter paint" do it why would it not work? "I don't know, I feel like it'll mess up the creativity of the whole thing" the whole thing has no destiny, its just going to go where it's going to go -I say go for it. Entertains the idea of a technique but her fear of it "messing it up" requires her to talk about it with the teacher.	x	Socializing with other students in class while gathering materials. But is focused and quiet when painting on a design. My compliment of " Oh! You are the first person to put paint on there!" inspired Taylor to come over and paint. The compliment from the teacher may have added to her sustained focus and continuation with something new.	Works on the collaborative project after teacher explains "You can steal things from here" " you can't mess up here" - collaborative painting. Teacher says "this reminds me of the basketball head bands", Green: "I didn't see that until you said something"	Works on the collaborative painting.	Recognizes her consistent use of stripes from her past project. Beginning to reference herself and seeing herself as an artist (someone she can reference)
Engagement with Struggle and Resolution	Romancing the Artistic Self	Determination: focus and attention	Openness to creativity	Willingness to take risks and engage in experimentation and play	High level of sensory perception
"the thing is that its due tomorrow" (meant to say a month) "oh that's hard" - knowing that the project is her idea of a landscape or still life. "but its going to take along time" Met with hesitation when thinking of a new idea and recognizing the deadline of the project due to the end of the school year. Making excuses to not struggle.	x	Determined to plan out her idea. Engages in teacher PowerPoint of inspiration.	Teacher: "to be honest, for me, I think that they are a little boring" (transitional landscapes) "I think that they are interesting but after a while it is boring" shares an array of ideas with the teacher. Teacher and Coral have a difficult time explaining ideas and suggestions to each other.	Open to risk when suggested by teacher - not personally suggested and tried.	None seen externally. Seems to be thinking in terms of what she likes and dislikes - no input with art vocab, principles, or concepts.
x - sick	x	Focused on painting - there is no engagement	x	x	Because she is feeling unwell she looks uncomfortable by the class noise level. She separates herself physically by working on the floor, covers her ears.
"I feel like I want to paint over a picture" teacher suggests: taking own picture and using still life "I want to take a picture" Is open to struggle/ trial and error.	I think the camera became an art outfit for Green. Her working outside of the classroom with the camera could also be an empowering look.	Determined by her "feeling" to want to take pictures and start/test her idea. Leaves the class to take pictures.	Open to teachers idea to take her own picture to paint on. Shares her idea with the teacher. Teacher suggests overlapping pictures on Photoshop "do you want to take more pictures?" - "sure" "Oh!" excited about the Photoshop idea.	Experiments by taking pictures for her background. Comes back to show teacher about pictures that she liked. Teacher suggests that she layer them on Photoshop and to take more photos. Takes suggestions and takes more picture. There is no over thinking - she goes straight into taking pictures. Demonstrates why she likes her pictures by using "texture" as a reason. She is building her confidence in clarifying her reasoning.	Demonstrated her awareness of depth in the Korean protocol painting, use of color for emphasis. Use of art vocabulary and principles.

Intrinsic motivation	Reflections
<p>OS: I will use ink to work on the printmaking for the shoe. Task completed</p>	<p>REFLECTION:</p> <ul style="list-style-type: none"> • Green "that was the best project I've ever done", "I'm going to take it home and put it in my freakin room" – self portrait • Violet says, "can you help me start?" teacher: "yeah, like with the painting?" Violet: "Am I painting now?" o Violet has not been filling out her OS. She seems more disorganized with where she is on her project. o Teacher gives her the next steps of project • Violet has been working on the floor starting with Amber working with her on the floor. She has just continued it since. o Invites Max to sit on the floor with her. • Green squirted red paint on her pants and shared that she was "so mad" but was very open to the explanation of how to wash it. • Violet shares so much of what happens in other classes and outside of school with the teacher. Her and my identity engage genuinely through the candid conversations between art conversations and observations. • Social conversations of Cardi B and running the mile are ways for students to bring themselves into the classroom. A teacher's reaction (language, tone) can cast a shadow on how welcome the true of students are in the classroom. o Teacher asks about Off-set to Green. Green teacher's teacher about culture. • I feel that if a teacher is willing to be a part of a student run conversation, then students are more willing to participate in the teacher's art conversation with them. It is through this equal exchanging of words that a teacher can become a peer/ fellow artist in the room. A teacher will no longer be seen as manager that fills the learning of students and treats them as recipients. Instead teachers participate in the classroom as on part of a double fountain; each part giving and processing, and re-projecting the imagination (perspective/information) which results in a true genuine learning space.
<p>OS: did not fill out Asks "is this going to be done by the art show?" Violet had a difficult time focusing on what she was supposed to be doing or where to begin. Much of class was spend figuring things out and not continuously working. (reference what she was saying) There is a lot of anxious questions and questioning of work.</p>	
<p>OS: I will use paint to work on the picture for the collaborative painting. Task completed</p>	
Intrinsic motivation	Reflections
<p>OS: I will use yearn to work on weaving for my still life project This was written after her idea was decided</p>	<p>REFLECTIONS:</p> <ul style="list-style-type: none"> • Violet was feeling unwell and laying on the floor while painting. • Last day of observations! • Coral and Green are unsure of what they want to do for their landscape/still-life project. o Green: "I need some inspiration" o Coral: "so is it the definition or what you think it is?" • "what you think it is" - teacher • "oh, that's hard" • Classroom is quieter than normal o Greg and John work on collaborative painting. • Green has grown to conversing about her ideans more clearly. o Increase in art vocab and use of it correctly o Is louder is sharing her observations other others work and on collaborative contributions. • I questions how the engagement between teacher and Coral is growing or not. Coral is very monotone. Because the weak use of additional communication techniques like tone, hand and body expression, I am questioning the intake of collaboration between coral and teacher. o Her LD is preventing her from giving in and taking from the classroom-engaging atmosphere. • I want to gauge if there is a difference between students saying "what do I do next" to "this is what I want to do" o This will demonstrate a growth in confidence and artistic identity not art student. • Green has engaged the most out f her own will. Violet has needed scaffolding and Coral has needed specific direction. Is this parallel to anxiety levels?
<p>OS: I will use paint to work on the floor for my lady. Accomplished</p>	
<p>"I had a good idea the other class but I forget what it was" "did I tell you what it was?" OS: I will use pictures to work on textured pictures for my still life Accomplished</p>	

APPENDIX V

ARTIST-TEACHER INTERVIEW NOTES

Tangerine (TD)

Interview date and time: 2/17 2:13-4:13PM

Key Points

PAST

- Really enjoys human engagement: free-tutoring
 - Loved community setting of studio courses
 - Loved helping others “make stuff”
 - Chasing the energy, he felt in his own art classes. Thus, went into education.
- Mother was a teacher – knew of the world of education
- Education: MICA focused on how who you are as an artist and are as a teacher influences each other.
 - Happy mistake that he landed in the program that he did.
 - Didn’t look at other art education programs.
 - Professors were “authentic”
 - Practitioners shared their work with students.
 - Words like “mindfulness a joy “were tangible products.
 - The balance of art and teaching did not overpower one or the other; it supported each other through classroom and internal conversations.
 - MICA did not stress the standards of teaching. Students wanted it, but MICA seemed to have taught the heart of teaching.
 - Teaching became an art material, not an objective to a career.
- “If they want to be there, if they are actually getting something out of it, then they are going to work for me. That going to make them better and make me better. “

PRESENT

- Male teacher at an all-girls school. 3rd year teaching.
- High school art teacher – ceramics/sculpture
- School itself, and student population, is all female led.
- Curriculum:
 - Stresses technique
 - 3.5 teachers to teach just upper school
 - Students must take 2 years of an arts course
 - Max 16 students
- Most open school day time is spent on exhibitions.
- Teaching philosophy
 - Community: classroom space and care.
 - Care and craft relationship

- To enjoy the feeling of making something in our world.
- Feeling of pride.
- Not interested in the term of “artist” – instead in the life application of your human value as a maker or producer and to enjoy it. Value for the maker – instill the feeling of authenticity and feeling alive.
- Feel care of his own work and pushes that onto his students.
- Tone/language: familiar with students. Wants students to feel heard.
- Does not stress the teaching approaches that “art-teachers” are taught. He values the generational and cultural interpretations of what teachers are trained to do.
 - Ex. Validates comments like “I like that”
- Students are allowed into the class to work whenever.
- They learn to take care of the space because they value the space and value each other’s time.
- Changes projects every year.
 - He has so much to share with them and does not want to waste student time with bad projects.
- Students reject the title of artist.

They generalize artist as someone who makes things well. Not the process and all that goes into the process of making. They do not see creativity in the process but in the product

PERSONAL WORK

- Idea of care in the classroom was found through his own work.
 - Making a lot with wood and clay
- Family will work together to put things together around the house or repair the house.
 - “There was a particular intensity for me because I just loved it and that time spent”
 - **Just enjoyed making things with people.**
- Enjoyed the play of limitations – brings this into his classroom
 - “Sometimes limitations can make better work”
- Backlog of things he wants to make – **there is a limitation on time.**
- Uses the school classroom as a studio space.
 - Students get to see his work and see him as a practitioner.
 - He values the work (process) and not the project that will be done (product). Minute 58.
 - Important for **teacher and student to switch roles**. Teach each other.
 - Best ideas come from students' techniques
 - Gets to experience the space as a maker
 - **Is empathetic** to how the room is set up and when materials need to be refilled.
 - Ends up taking care of student work when he goes into the studio for himself. (Blending of teacher and art practices in a physical way)

- The expectations he has for his materials and project is what he has for his student and his classroom.
 - Want his students to make a relationship between the value of the objects made in class and how other objects in their world is valuable and how and why.

ARTIST-TEACHER

- Teaching would hinder if he stopped making.
 - Might make it "more sterile and less fun"
 - **Fear** of working with materials may be reflected in a fear in changing around project ideas.
 - For him to teach what his students want to learn, he too must know... So, he must practice all materials. In addition to having the attitude to learn more and keep learning.
- Values teaching more so than making (artist-teacher is a spectrum)
- **"They feel like the same kind of thing"**
 - About art and teaching
 - Does not even think about it. He is confident in his role/title.
- **"I need both"**
- Makes metaphor between material and students: **what he learns about his material is also learned about his students (humans)**
 - Attitude about material is the same with students.
 - Having a studio space in your classroom does not allow you to be a different person in a classroom or studio mentality – so you end up being/teaching/learning, etc. As the same person as artist and teacher
- Wants to teach students that artists are really researchers.
 - **Teachers exploration and research and PROCESS**
 - "To reflect inward and now produce outward" minute 150

COLLABORATION

- Works collaboratively through the inevitable blending of lives in passing within the classroom space.
 - Ex. Student photograph
 - Steals ideas from students
- Students see him experimenting with materials. Shares techniques, references artists.
- Share and talk about common ideas and interests
- Takes teacher ideas and re-represents them.
 - Teacher led zine-workshop; student led zine-workshop
- Does not know when collaboration will happen, when students will take teacher suggestions, or when teacher will take students suggestion.
- There is no formal, physical, or structured collaboration.

- Due to lack of ritual moments of making together. (Student schedule is difficult)
- Does not work during the school day. Works after-hours.
- Due to material (clay) maintenance, physical collaboration during school day is difficult.

STUDENT PERSPECTIVE OF TEACHER (Teacher perspective)

- Teacher website was a huge for students
- Due to minimal amount of work made or no shows, students do not see him as an artist.
- Artist-teacher history did not register with students.
 - It is only when they see him directly making that makes him an artist in the eyes of his students.
- Students may be intimidated by teacher artwork. Timing is very important for this, so they do not get discouraged.
- Students (Piper) had asked to see his own work, not a classroom example.

it is important for students to see the process of teacher's work so that they are not intimidated solely by the product that may represent techniques or skills that are far from students' current status

HOW TEACHER MODELS (Teacher Perspective)

- Variety of mediums and work
- Carries around sketchbook (romancing the artistic self)
- Wants to model how to be an explorer of the world – saw this through his MICA professors
 - He wants to model exploration, BUT the classroom expectations or school/student "buy-in" hinders this thought.
- Because he wants to model a positive, supportive, and safe male figure he "pulls away" from physically collaborative work.
 - Whole class activities may help with this, instead of 1:1

TEACHING FEMALES

- Emphasize building and tools because he wants every girl to know how to use those tools.
- "Confidence in a male dominated subject matter"
- Brings up gender roles in art.
- Talks about femininity in art.

seems to teach to the female position in the world and how to address it and what to expect from the work, BUT does not teach knowing the way identity is developed in females

Females identity development led itself well to collaboration because it is an inter/intrapersonal development.

Blue (B.F.)

Interview Date and Time: 2/19/2018 3:08-4:26PM

Key Points

PAST:

- When to University of Louisville for ceramics and glass
- Master at Tyler School of Art – but wanted to go to Cranbrook
 - Full ride- Native American
- Didn't really know if she wanted to teach but was given the experience to do so via the MFA program
 - Thrown into teaching by Chad Curtis
 - She was given little support in the structures of teaching
- Heavily influence by a professor from Cranbrook
 - Her teacher role-model

PRESENT:

- 5th year teaching at a private school.
 - Recently merged all girls and boys school
- 9th-12th grade
 - 9th grade is a sculpture class (just like tangerine)
- Role in school:
 - Leaves her door open because it's a secluded building. Leaves it open even after hours
 - Gives her students an open studio format
 - Everyone respects the space, so they can use it
 - Studio hygiene is also a grade
- Classroom set-up (went to a Montessori school)
 - Cross-generational student work space because of open studio format
 - Painted her own walls to make it "homey"
 - "Safe space" for students
 - 24-hour access was inspired by college experience.
 - Students can come in during free periods.
- She is very frank about her reasoning for class decisions. There is no baby talk.
- She goes by her first name – very liberal upbringing
- She does around the school rules like dress code and first name usage.
- Feels pre-judged by subject teachers.
 - She has different perspectives of difficult students.
- Does not stress art history, instead focuses on Instagram current artists
 - Organic inspiration
- Speaks in student language
- No due dates on syllabus – has goals but students' progress through personal time.
- Teaches what she is confident teaching – so she doesn't really teach hand building.
- She teaches multiple classes at once.
 - Favorite part of classroom

- Older students teach younger students.
- She is able to juggle multiple classes because students are always in there that she knows what they are working on.
- Vague objectives of assignment to push individuality of pieces.
- Lots of trust that students are working so independently.
- Feels supported by the arts and new media department chair
 - Supports PD
 - Does not feel supported in the structured teaching aspects like curriculum mapping.

PERSONAL WORK:

- Blue and white wares are her focus
- Students recognized her color expansion because her work is in her classroom
- A lot of her pieces start as examples for her students.
- She uses examples of techniques to work on her own work
 - She glazes in her fashion.
- Misses communal aspect of making so being in a space with other people making things are great.
- Makes a lot less due to time constraint.
- Work has become her examples and examples have become her work

ARTIST-TEACHER:

- Shares her materials with her students
- Teachers her interests, like mixed clay
- Brings in her favorite artists pieces
 - Communicates her likes/dislikes with them to develop the understanding of it
- Inspired by her students' hand.
 - Not something they do on purpose, but she appreciates it because of her personal aesthetic.
 - Students don't really understand her deeper appreciation for it
- Models how artists can trade work.
- She teachers her styles work and own techniques.
- Works during free periods through the school day.
- She is so excited for her students' excitement to make things
- Uses classroom materials – makes speckle clay because SHE likes speckle clay.
- Shift between teacher and artist is "organic"
- Her personal studio schedule has become that of the school days
 - She had to shift how she normally makes to juggle both "jobs"
- Finds it difficult to call herself an "artist" because of the loss of meaning.
- Is open with things she knows and does not know about ceramics to her students.
- Field trip to galleries in old city and the city itself.

had to let go of the idea of making work because of her circumstances of space and time

COLLABORATION:

STUDENT PERSPECTIVE OF TEACHER:

- Shows her students who she is as a person outside of school.
 - Bringing her dog into school.

HOW TEACHER MODELS:

- Models trades
- Models personal techniques via classroom examples
- 24-hour studio
- Is open with what she knows and what she does not know.
- Demos how to not become emotionally attached by cutting an example in half
- Sees her break things (unintentionally)
- Students see her fail – naturally because of the subject matter

teacher is able to empathize with student packed and overwhelming schedules because she goes through the same schedule as a teacher – she did not want to model and unhealthy organizing of a schedule for her students

Modeling how to allow yourself to let go of some stuff in life.

- Mentioned possible accusations because of how closely we work with students.

TEACHING FEMALES:

- Senses a competitive aspect for learning a skill within the boys
 - Started to throw bigger because the boys were interested in it.

APPENDIX W

DATA COLLECTION MATRIX

	Interviews	Weakness in Converging Streams and Components of Artistry (BOLD means strengthens) (Converging Streams) Peers Art skills prior art ed Culture Family (Components of Artistry) Visual flexibility and imaginative visualization Motivation Art skills Exploration (only by self)	Weak Dimensions of Artistry (up to class #7)	Observations (up to class #7)
Coral	mentions that when someone accepts her artwork it is like they are accepting her. She talked a lot about her anxiety and knowing more about life than other students in her grade. Arts lets her stress and anxiety out. she is very open to others ideas because it allows her to think in new ways. See's herself as an artist because the amount of time she has practiced but also because her family members are artists. Artist means being confident. Collaboration is hard because of compromise. But compromise is hard because of communication.		confidence in engagement, engagement with struggle and resolution, openness to creativity, willingness to take risks, high levels of sensory perceptions	no engagement without prompting. Peers did not use her as a resource of creativity and advice, very determined and focused to FINISH the project, concrete in her goals, no exterior view of intake of creative feedback
Green	art is a stress reliever. Judgemental person of herself and how she is perceived. Mentioned not being herself at school (afraid) due to how others perceive her. No community of artists, she does this on her own. Music is more important than visual arts. notes the importance of art skills and insight to be an artist. Identifies as an artist. Neighborhood is full of graffiti. Feels more like herself in the artroom because she is allowed to be. Views work as personal. Likes making work alone.	(Converging Streams) Peers Art skills prior art ed Culture Family (Components of Artistry) Visual flexibility and imaginative visualization Motivation Art skills Exploration	sustained focus, engagement with struggle and resolution, determination, high levels of sensory perception, intrinsic motivation	engages in experimentation and is open to creative feedback, weak in continuing the experimenting and engaging with struggle. She lingers in struggle phase by completing the same suggested experimentation. There is no independent development after suggested experimentation. no engagement with peers unless prompted, may see struggle as an artistic attribute.
Violet	Motions difficulty in remembering - specifically art skills. She mentions that her weak drive in making artwork gets in the way of her saying she is an artist. compares an artist to her brother that demonstrates indeath	(Converging Streams) Peers Art skills prior art ed Culture Students are weak in Components of Artistry.**	confidence in engagement with peers about art, determination, intrinsic motivation	"confused" about what to do next, difficulty in imagining outcome - thus doubts if she is doing "this" right. Demonstrates many dimensions of
COMMON FACTORS:	Artwork is so personal (child) to each participant - collaboration decreases and judgement means more. Art is a way to destress - an "escape". participants hold importance on how art looks. Green values the process as well. Judgement is a factor of social hesitation, collaboration, working in a classroom with other students.		struggle and resolution sensory perception	When experimentation leads to struggle > determination decrease > focus decreases > objectives do not get met > confidence decreases. there is no limited engagement without teacher suggestion or structured class activities. confidence increases when struggle are conquered or when one feels successful in artwork through knowing the next objective or getting a positive compliment.
REFLECTION:	They way and when feedback is given is so vulnerable because you are untimely saying good or bad to a student personal idea and aesthetic. (teacher language!) Peer and family influences in art are minimal except for Coral. Judgment is a crucial factor in collaboration, physically and cognitively. Product seems to be a driving force, but the responsibility of the end product can cause stress (violet). However, for green, she may be using this struggle as her artistic identity.	Their weakness has influences their dimensions of artistry. Because of major weakness in participants componets of converging streams there is a weak foundation for onself to see/call and demonstrate themselves an artist.	Struggle and resolution comes from fear of making mistakes/judgement. sensory perception has me thinking about their LD.	Artistic Identity and confidence are a pairing that work in parrallel patterns. Students do not engage in as much "play" as perceived. I always thought play came out through the experimentation on the project. However, this can be very stressful. teacher must model "play" days.

TEACHER-LEARNER COLLABORATION: ARTISTIC-IDENTITY AND CONFIDENCE DEVELOPMENT IN ADOLESCENT FEMALE STUDENTS WITH LEARNING DISABILITIES

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Daily Surveys (up to class #7)	LD/observations from learning specialist listed instudent learning profiles	Journal response of female identity/Possible Female ID qualities at play	Journal responses of personal artwork and feelings towards different types of engagement in class.
(confidence) 5.4 average, I tried something different, haven't done a critique in a while. (AI) 6.2 average, I helped people out by critiquing their project.	Anxiety language based disorder	"females are sensitive, strong, brave" "support others" "sometimes are not confidence, sometimes complate themselves and don't love themselves" "how they act, how nice or mean they are" "characteristics of a female artist is they do their own thing and idea"	"making, thinking, and talking while working on a project is working (in participating), but not participating isn't working" - she is looking for engagement She feels the most successful when - "changing my art project" imagines other artists to be "engaged when they do art" - focus and determination may be Corals' version of romancing the artistic self. "being determined, not giving up, and being flexible, exepcting to change my art makes me feel like an artist." - Coral is open to feedback and change because she strives off a community effort towards her personal growth. "sometimes i act mature and or goofy and immature during art class ... but sometimes because of my gender mostly not" - sensitive to what she puts into the environment due to her gendered reason to act a certain way.
(confidence) 4.3 average, i was able to process through thoughts, i was able to talk about why i made my artwork. (AI) 4.5 average, i was able to use my abilities and creativity, i was confident when talking about my artwork.	Anxiety due to perfectionism weak processing speeds.	"there are no set guidelines as to how a woman show act" "depends on the background of the woman" "having independence ... they are in control of themselves" "i like feeling like i make my own dicisions based on what i htin is best for me" "very independent and strong" "when in public it is shown that they have the ability to speak properly" they project themselves to be very poised" "self-woth, independent" "They take basic concepts and exectue them way beyond what it could have been" "They are poised and seem to act like they have high intelligence"	What green needs to be successful in art - " bounce ideas off other artists" - need for community engagement for personal success (much like Coral) What she does for herself to be successful - " i have been putting in effort" - working harder makes her feel like an artist - Green's version of romancing the artistic self She see's other artists as feeling "frustrated" - relates to other artists struggle - struggle is her romancing the artistic self "trying new things and never being afraid to do it" - "women are strong" Believes her gender makes her act a certain way "i do, i feel it helps me to see things differently which in theory helps me to create amazing artwork." - I appreciate people's advice even when i probably won't take it, however i will consider it"
(confidence) 4 average, I could see the outcome (imagineatio). (AI) 3.8 average. i ont stuff confidence comes from being able tim imagine and visualize outcome. artistic identity comes from meeting goals or objectives.	Exectutive functioning memory Anxiety levels of anxiety	accepts suggestions of technique knowing it is incorrect. (is this a formality of this gender?) See females as being strong, independent, and in control. outside factors matter to them either through thought or comparison.	"not the best quality" is very childish", "not that cool" - very judgemental of personal work. - comparing herself to find herself - same response in interview 1. What the ladies are holding back is all knowledge based. They are not having to physically act a certain way, instead they "hold their tongue" on their opinions and who they truly are. I see that the dimensions that each student was most strong in was also seen as their way to identity as an artist. They deeply romanced their personal artistic self. In mimicing and acting the part of the artist they most strongly admired, they began to see themselves as an artist. commonality in: - romancing the artistic self = artistic identity "when they are able to express the romanced artistic self, they feel the most confident and most like an artist." - Their Journal #1 answer of who a female is, is referenced in their view point of how it is holding them back * sensitive, intelligent hold them back * characteristics like brave, and headstrong, and powerful, are more difficult for the adolescents to portray. * (need for a growth in this area of confidence (assurance), in doing so they are more willing to engage/speak their mind/add to the artistic community through their ideas.
participant see artwork as responsibility (getting-it-done idea), this could be limiting the amount of experimentation or play observed in video documentation. Daily surveys do not correspond to video data.	Difficulty in reading Coral due to her weak social interactions. This has been observed to be due to her peers assuming her intelligence/talent due to her LD in communication and comprehension. Violet and Green are both highly judgmental of themselves. This influences how they engage in the classeoom. Critiques are strong in Violet. Green reacts to it in a more personal way saying "i dont know, its not my project". This projects her view of her judgement onto herself and others.	There seems to be a common frailty that participants share through class observations but is not listed as a factor for femininity. Especially in Green and Violet, they give and take suggestions in a way to be nice and curteous.Coral is the only participant that mentioned caring for others. however, Green and Violet mention how females di consider the outside element of "others" by how they change their accents or what they care about.	I think of the possibility and effects so code switching in reference to the responses of Green and Coral. They are both females of color and natural cultural identity factors may be held back to "fit in". Coral also experiences a feeling of holding back her true self.

Observed Weakness	Teaching technique implimented	Observations
weak digestions of suggestions given to her, peers perspective of her artistic level through conversation and physical enbodiment (dysgraphia), weak sensory perception	<ul style="list-style-type: none"> - Objective sheet, - Collaborative opportunities (large scale painting). - Artist-teacher modeling. - Teacher language, tone, and timeing of response - Artist-Visits - Embroidery day (play-day) 	<p>Difficulty in communicating thoughts and processing others thoughts may have a ripple effect on her weaknesses in D.A.</p> <p>ongoing reflection in visual journal.</p>
suspends self in struggle to romance the artistic self? weakness in imagination of project results in weak creative problem solving. concrete thinker.	<ul style="list-style-type: none"> - Objective sheet, - Collaborative opportunities (large scale painting). - Artist-teacher modeling. - Teacher language, tone, and timeing of response - Artist-Visits - Embroidery day (play-day) 	<p>A difficulty in creative problem solving, she lingers in sturggle, slows down her process because she only relies on teacher.</p> <p>ongoing reflection in visual journal</p>
weak memory in remembering techniques or objectives of project. imagination of end result in weak.	<ul style="list-style-type: none"> - Objective sheet, - Collaborative opportunities (large scale painting). - Artist-teacher modeling. 	<p>Difficulty in remembering techniques, placement in project, and goals increases unsurenness. Needs assistance in organization.</p>
weakness in imagining a solution or idea. weaknesses in remembering what to do, a technique, or where their projects are.	all tool have been applied to all participants.	
	Tools are working to create a wedge from the patterns that cause weakness in DA observed throughout this study.	All participants are observed having different weaknesses and stregths.

Interview #2

"when I was younger the teacher would say like stop talking and stuff. So I was like more quiet because of that. But also because since I got bullied when I was younger that's why I got really quiet."

Mother is a influence on how she acts - "more mature than like goofing off"

Does not speak up in class because she does not want to be "mean" - she is very aware of how she would affect her community.

"Sometimes I don't know if I do or not because like I don't want to ask them like I don't want to nag them"

"Like it's because I forget that I said the same thing and then it seems like a lot of people just get annoyed by me or just kind of like saying, like wanting to say, just stop talking." - She feels unwelcomed by her peers sometimes due to her forgetfulness because of her LD?

"Like for me it's like kind of hurts because it seems like that it's like a type of bullying that they don't even know that they're doing."

The objective sheet will help her in college next year.

Coral used to see herself as separate from the art classroom, now she see's herself as part of the community.

"There is more than just me in there" - she is realizing the community, through engagement, that is the art classroom.

"It's kind of more like we're all in the classroom and we're all students"

She realized that she is relying on herself because she is more confident in what she is doing as a result of artist-teacher modeling.

Enjoys the constant change that the collaborative activities provided for her. She enjoys change because it keeps her from getting bored.

The collaborative painting was a source of inspiration; but it was not used or added too during the study from Coral because she was minimal color on it and she was looking for color inspiration.

"it seemed like that was that, like what my teachers always said, you have to use me in order to achieve in my classroom" - She does not think this anymore.

Saw a change in herself and her classmates as a result of the study. - "like just like enjoy life in a way and just get to know to other people"

Actions of being "nice" - not related to gender

niceeness hinders confidence in artroom because art asks you to require other opinions

being nice makes her feel "pressured" which could then cause anxiety

collaboration led to more ideas and extension of creativity.

collaboration made her feel more like an artist because she was able to impact others work.

collaborative painting was not an immediate or direct conversatio with another, this caused her to feel more confident in engaging with the painting.

The visiting classroom allowed her to view the classroom as a studio.

the visiting artist allowed her to view herself as a "mini" artist.

working alongside the artist-teacher made her feel like she was "watching yourself but more in the future" (alignment)

Embroidery acted as a responsibility-free art.

Embroidery led to more discovery/research.

All the options of collaboration allowed her the resources to "not be stuck" because she could move between projects or work with the artist-teacher or artist-learners to work through an struggles.

She felt anxiety due to due dates, "sometimes i felt like i wasn't going to finish a project and it gave me anxiety, that was the only time ever i had anxiety because i was like ok, there is a due date"

Due to her anxiety of a due date, she naturally did not allow herself to stray from the main project.

The artist-teacher's placement of collaborative experiences and her allowance was necessary in letting green know she could explore. (Allowance to play)

Felt that her peers were less stressed from the overall collaborative environemnt.

Her actions of being quiet had others question her ability in other schools.

She did not speak up because she was fearful of being judged or being wrong.

Did not attribute her actions to her gender but to her experiences in classroom expectations and teacher expectaions.

"You dont want to seem like a know-it-all"

Coral + Green act a certian way to not be "mean"

- No participant believed that their actions in class were due to their gender or how their gender was asked to act.

Participnts and, participants observation of peers, were more relaxed.

Visitng Artist and teacher modeling were experiences that make participants feel like a part of a community, idependent, and aligned to the artisic identity.

The whole experience provided for my participants a deeper and more personal experience than expected:

- Violet understood the perspective of her sister, a mother.

- Coral thought of her grandmother

- Green grew in her ability to "not be stuck"

Violet and Coral's source of behavior and actions holding them back from developing their artistic identity was because of their prior negative relationship to education and their teachers.

The reality an possibility of being artists were more apparent to all participants at the end of the study.

Students with IEP's were heavily influenced by their relationship to prior teachers and education experineces.

Violet found it the most difficult to develope her artistic identity. I realized that this could be because of her absences from school or not feeling well in school.

This experiment provided for student in different ways.

APPENDIX X

ARTIST-LEARNER OBJECTIVE SHEET

NAME:

DATE:

I will be open to creative feedback by:	<ul style="list-style-type: none"> • Asking my peers for advice. • Giving creative and helpful suggestions to my peers. • Considering my peers ideas.
I will take risks and experiment in my artwork by:	<ul style="list-style-type: none"> • Trying a new technique. • Playing around with different materials. • Pushing my knowledge in a different and unique direction.
I will be sensitive to my artwork by :	<ul style="list-style-type: none"> • Considering its colors, texture, smell and sound as it relates to my work. • Thinking about how it might make my peers feel. • Thinking about how it makes me feel.
I will stay motivated by:	<ul style="list-style-type: none"> • Creating a goal to accomplish by the end of class. • Envisioning an end goal for my project. • Reflecting on what I did and where i'm going with my artwork.
I will stay focused by:	<ul style="list-style-type: none"> • Reminding myself why I am in this class. • Talking about art or my art project. • Using art as an escape and spending time with myself.
I will be open to trying new things and learning from my mistakes by:	<ul style="list-style-type: none"> • Testing out new idea/materials/techniques on a different paper. • Saving my mistakes to learn from it in the future. • Realizing what I <u>DID</u> learn from my experience .
I will show others that I am an artist by:	<ul style="list-style-type: none"> • Using art vocabulary. • Using my knowledge of artists and artwork to support my art project or sharing that with my peers. • Expressing myself through how I look.
I will stay determined to my artwork by:	<ul style="list-style-type: none"> • Doing everything possible to make my project the way I want it to be. • Not backing away from my artwork because it got too hard. • Using all my knowledge of art making and research to continue my project.

GOAL(S) FOR THE CLASS PERIOD:

I will use (material) _____ to work on/create (area)
_____ for my (project)_____.